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"THE OPTIMIST."

At the Grand, Croydon.

The Reverend Robert Parable ..... Wilfred Shine
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Lord Forrester ..... Aubrey Dexter
Sir Marcus Parable ..... Charles W. Anson
Waverley Parable ..... Dennis Renton
Paulette Touquet ..... Elsie Wagstaff
Laetitia Cherry ..... Elizabeth Dore
Jeremiah Quipp ..... Christian Morrow
Misty ..... Dorothy Lawrence
The Postman ..... Albert Williams

It is worth the long journey to Croydon this week to see Mr. Wilfred Shine as the "optimist" in Mr. Vincent Douglas' successful comedy, and again one asks the question: Why is this fine character actor not seen more often in London? He gives a remarkable study in this play of a dear, wise, lovable, absent-minded clergyman, whose cheery optimism and delightful humour is like oil on the troubled waters of the love affairs of various members of his family. It is a pleasure to watch the sureness of Mr. Shine's methods, which are the more noticeable because the part is a slipshod sort of character. He is always forgetting his engagements, losing his hat, and so on, and Mr. Shine carries it off with the careless ease that denotes the true, instinctive actor who knows exactly what to do, and does it at exactly the right moment. The part is well written and about as well played as possible.

"The Optimist" was fully noticed on the first production at New Brighton on August 5, 1923. The youthful author of "The Jeffersons," we imagine, set out to write a play which did not contain an unpleasant character, a brave undertaking from the dramatic point of view. However, even if there is nobody really unpleasant, some of the characters are a little difficult, shall we say? He has told a simple little story of a young artist, with a troublesome, self-made peer for a father, who brings his fiancée—a French musical comedy actress—to stay at his uncle's vicarage in Devonshire. The "optimist," at first very upset at the thought of the "crimson" lady (the part Mlle. Touquet has been playing in London), is soon overcome by her charm, and pleads successfully the young couple's cause before the father in a very good scene.

The play is effective and of unusual interest whenever the "optimist" is on the stage, which is, fortunately, most of the time. All the parts are efficiently played, and Miss Elsie Wagstaff makes a hit as the young French actress. Mr. Dennis Renton, Miss Edith Devonshire, Mr. Aubrey Dexter, Miss Elizabeth Dore, Mr. Charles W. Anson, and Miss Dorothy Lawrence lend useful support.

Mr. Robert Arthur has redecorated the Grand, Croydon, and it is now as comfortable a theatre as most West-End houses. An excellent list of bookings for the autumn is given in the programme.

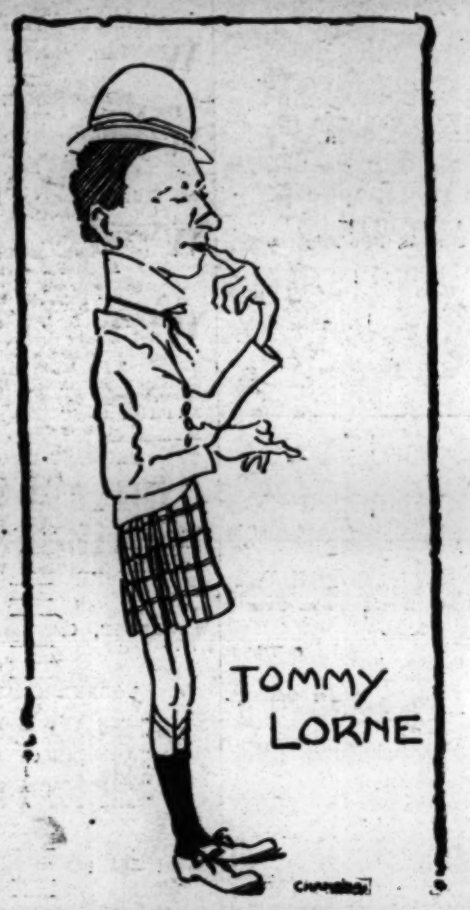
"THE MASK AND THE FACE."

100th Performance at the Criterion.

Prophecy in the theatre is always hazardous, and when we predicted the success of Mr. C. B. Fernald's translation of the Italian comedy, "The Mask and the Face," we confess now that it was with some trepidation, for the play is of a type that might easily not have appealed to an English audience. It is an intellectual farce which relies for its fun, not upon the usual devices, but upon its fresh and delightful characterisation and the sparkling wit of the lines. After a successful opening at the Everyman, when the play was noticed in these columns on February 13, we suggested that the London production at the Criterion, which opened at the end of May, would outlast Wembley. Judging by the enthusiastic audience at the hundredth performance on Thursday last, it looks as if our prediction will come true.

There has been one change in the cast. Miss Isobel Brosnan has taken Miss Joan Hay's place and gives an excellent performance as Nina Zanotti. All the acting is a perpetual delight, and Miss Athene Seyler, who created the part of the Countess at the Everyman, continues to give one of the finest pieces of comedy acting of our time. Mr. Frank Cellier is better than ever as the Count, and Mr. Michael Sherbrooke's rich comedy as the Mayor and Mr. Brember Wills' delightful banker are as admirable as ever.

Miss Betty Eley has been engaged by Mr. Robert Hale for "Puppets" tour commencing on September 1.



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REOPENING OF THE REGENT THEATRE.

"The Hon. Mr. Tawnish."

The Regent Theatre has already during its short career impressed itself as a very bright and particular star in the firmament of London theatredom. After the reopening on Monday last, under the directorship of Mr. Walter Payne, when Mr. Dennis Neilson-Terry and Miss Mary Glynne presented "The Honourable Mr. Tawnish," it seems certain that the new venture can only add further lustre to the annals of the beautiful theatre.

Mr. Jeffrey Farnol's play has been fully noticed in these columns when it was produced at the King's, Hammersmith, on Saturday, Aug. 2, and again our impression is strengthened that it provides the most admirable parts for this delightful pair of romantic actors. The audience simply revelled in the thrilling episodes Mr. Terry carried through in the most gallant and convincing fashion. The play abounds in these situations, and leaves comparatively little for Miss Mary Glynne to do. This was obviously to the regret of the house, for in her all too short appearances she is so utterly charming, and, in one amusing scene where she out-manœuvres the three old men, acts with much ability. The play was received with great applause, Mr. Terry being prevailed upon to make a delightful little speech at the close.

The system on which the Regent Theatre will continue to be run by Mr. Walter Payne is an interesting one, big London and provincial successes being housed there week by week. Among the very strong plays already booked are "Mrs. Dane's Defence," by Henry Arthur Jones, in which that clever actress, Miss Ethel Irving, is to appear; "Within the Law," with Miss Edyth Goodall; "Bunty Pulls the Strings," with Mr. and Mrs. Graham Moffatt; and later the Charles Macdona Players, now having so successful a season in Paris, in their repertory of Shaw plays.

A very interesting part of the Regent plans are the prices, which are so moderate that they are within the reach of all. The charges, from the gallery at 1s. to the orchestra stalls at 5s. 9d. and 7s., include the Entertainment Tax.

"THE ODD SPOT."

At the Vaudeville.

There was a full house at the Vaudeville on Thursday last, when we looked in to see the revised version of "The Odd Spot." The revue now goes with a fine swing, and bids fair to become another Vaudeville success. The skit on "The Rat" and the sketch about the young man who had never seen a woman have been taken out, and two new sketches take their places. "All Change" (by Noel Scott) shows the after effects of the Wembley Rodeo upon the typical Englishman, Mr. Smith, and the American cowboy, Pete. The latter returns to his ranch, orders a cup of tea, and then shoots his rival, not because he has been making love to his wife, but for his lack of good form in wearing brown boots with evening dress. Mr. Smith, on the other hand, has to "destroy" his wife because she accidentally fell downstairs and broke her leg. It is all very good fun, and both scenes were amusingly played by Mr. Arthur Chesney, Mr. Paul England and Mr. Jack Raine. "Birds of a Feather" (by Noel Scott and Paul England) is on even broader lines. Two gentlemen named Robinson find themselves on the morning after an Arts Ball in a strange bed, and the farcical possibilities of the situation are funnily exploited by Mr. John Deverell and Mr. Jack Raine and, especially, by Mr. Arthur Chesney, who, as the right Mr. Robinson, also nicely inebriated, returns home to find his bed occupied.

Miss Binnie Hale has added Miss Nellie Wallace to her series of clever impersonations. In the gestures particularly Miss Wallace's methods have been caught to a nicety, and the whole scene is one of the most perfect pieces of imitative observation we have ever seen. It was applauded to the echo last week, as was the exquisitely rendered monologue, "Nobody Knew."

Mr. John Deverell has settled down comfortably to revue work, and is at his best in Mr. Harris Dean's original little playlet, "Husbands Are So Jealous." Another very entertaining collaborator in the fun is Mr. Arthur Chesney, who proves his sterling worth as an actor throughout the evening. Mr. Paul England has several new songs, and a note of originality is struck in his duets with Mr. H. B. Hedley, who plays the piano in the orchestra well.

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All come, to JOEL'S AGENCY,
6, Bromley-place, Nottingham.
'Phone: 5159. 'Grams: "Refinement."

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, Sept. 29, Oct. 20.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at most of the leading theatres
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, Sept. 22 (?), 29, and later.
A. DOUGLASS,
Winter Gardens, New Brighton.
London managers and agents invited to see "The Optimist" at the Grand, Croydon, this week.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."
Both productions complete in every detail, and a first-class company, including Howard Brenan, J. B. Charles, Esther Carthew, and Madge Hope.
Either or both plays. Once or twice nightly.

WANTED, Oct. 6, 13, and 27.
Only vacant dates this year.
Oct. 6, 13, and 27.
Now booking 1925.
This, Kursaal, Whitley Bay (22nd consecutive week).

THE LEONARD LAURENCE TOURS.
"THE LIKES OF HER"
(By arrangement with Reandean).
WANTED, Sept. 8 (between Worthing and Cheltenham), Sept. 8, Sept. 8, various later.
"THE FAKE."
By Frederick Lonsdale. From the Apollo, London, including Dorothy West Symes and T. W. Dunscombe.
Vacant Nov. 10 and 17, Jan. 5, various later.
Address, PLAYHOUSE, CARDIFF.
Next, Bognor (3), Worthing (3).

By arrangement with Reandean,
"THE WAY THINGS HAPPEN."
From the Ambassadors Theatre.
WANTED, Sept. 22 and Oct. 6.
H. JOHNSTON, Hippo., Richmond.

C. A. STEPHENSON'S REVUE,
"THE SUNNY SOUTH."
In Six Scenes. Full Cast and Chorus.
WANTED, next week (Sept. 1), precede Norwich. Also 15th and Oct. 13.
This week, Arcadia Theatre, Doncaster.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy,
"BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.
Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.
WANTED, Oct. 6, 27, Nov. 3.
Also Sept. 25 (three nights).

By arrangement with Mr. Robert Macdonald,
"PEG O' MY HEART."
WANTED, Sept. 22, also Spring, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, Sept. 13 (three nights), Also Nov. 24, Spring 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Sept. 8, 29, Oct. 20, 27, Nov. 3, 10.
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, Good Theatres, Sept. 8 and on, for
"OUR FLAT."
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

WANTED, Sept. 29 and on.
"THE ROTTERS."
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, Sept. 29 and on, for Arthur Gibbons and Dennis Eadie's Company.
"AT MRS. BEAM'S."
By C. K. Munro.
Direct from Royalty Theatre, London.
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

BROMLEY CHALLENOR presents
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
"WHEN KNIGHTS WERE BOLD."
WANTED, Oct. 6 and 13, Scotland.

YOURKE CHALLENOR in
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
West End production and company.
WANTED, Sept. 29 to follow Princes, Bradford.

Address, BROMLEY CHALLENOR, Theatre Royal, Birmingham.

FREDERICK C. NICHOL'S ENTERPRISES.
The famous Musical Farce,
"MISS LANCASHIRE, LTD."
"MISS LANCASHIRE, LTD."
"MISS LANCASHIRE, LTD."
"MISS LANCASHIRE, LTD."
WANTED, Sept. 8, Sept. 8, Sept. 8, Sept. 8, Sept. 8, Sept. 8, Sept. 8, through obliging; Sept. 29 (follow Bishop Auckland), Oct. 6, precede O.H., Kidderminster, Oct. 20, various onwards.
New Scenery (full production carried). New dresses. New songs. New props. Specially selected Cast.
Coms., RICHARD WEBB,
Head office, Tower Theatre, Goole.

WANTED, No. 1 Theatres and Music Halls only.
Edyth Goodall,
Playing her original part, in
"WITHIN THE LAW."
Sept. 15 (3 nights), to precede Llandudno, Sept. 29, and odd weeks later.
This week: Hippo., Nottingham.
Sept. 1: Palace, Walthamstow.

Chas. Windermere in
"GRUMPY."
Entirely New Production.
Sept. 8 and 15 (to follow Palace, Clacton).

W. FOSTER HORSFIELD,
C/o Woodward, 21, Panton-street, S.W.1,
Telephone: Regent 689.

By arrangement with Martin Lewis and Evan Thomas,
GEORGE OWEN and LANDON LITTLER present
"THE LURE,"
From the Savoy Theatre, London.
The Play with a thrill.
May be seen,
THIS WEEK, BRIXTON.
NEXT WEEK, CROYDON.
WANTED, Sept. 29, Nov. 10, this year, and various spring dates.
Apply, KAY DRACO,
Lyceum Theatre, London.

By arrangement with Donald Calthrop.
"DOUBLE OR QUIT,"
The really funny farce.
WANTED, Oct. 6, 13, and 20.
H. JOHNSTON, Hippo., Richmond.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, to meet Lady, well musically trained. Please write to advertiser, enclosing photo, Box 575, "The Era."

MUSIC HALL ARTISTS' WANTS

WANTED, Monday next, by JACK BOOT and GABY BOLON, in a Novel Comedy Offering.
Wire, Hip., Preston.

WANTED Known, young Soprano, excellent pianiste, with personality, invites correspondence from light comedian or others needing live partner; act, musical scena, &c. Box 696, "The Era."

WANTED Known, PERCY CURRY Comedian, liberty Monday; halls, revue, also panto; H. refs. Albion hotel, Stockton-road, Sunderland.

MUSIC HALL ARTISTS' WANTS.

For Cabaret.
WANTED Known, TERRY GLYN, exhibition and acrobatic dancer, vacant Oct.; can also sing and play drums. C/o Pav., West Park, Jersey.

WANTED, by LADRINGLOS, sensational Looping the Loop and Ladder Act, Sept. 1, 8, 15.
P.A., Prospect-place, Holmfirth.

CIRCUS ARTISTS WANTED.

HENGLER'S CIRCUS.

WANTED,
First-class Specialities
(Straight and Comedy)
for Edinburgh,
Sept. 22 and 29.
Address,
MR. HENGLER,
6, Parkgrove Terrace,
Glasgow.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.
Hippodrome, Great Yarmouth

WANTED Known,
at liberty for winter season for circus revue, or panto., together or separate, MISS ISABELLE and JAMES FOSSETT, Trick Act and Bareback Equestrienne; Jacko, the Funny Clown; Pompo, the Auguste of to-day; Performing Horses, groups and separate; Performing Ponies and Dogs; Kicking and Bucking Mules, &c. Can be booked direct. Applications to E. COOK, Manager, Sir Robert Fossett's Family Circus, c/o E. Wheatly, Alexandra Palace, London, N.

WANTED Known,
JENKINS FAMILY at liberty end of Sept. Acrobats, Clowns, Riders, &c.; 1 horse, 2 ponies, 3 riders, 6 acrobats, 3 clowns, 1 wire walker, 1 singing turn.
At present playing Barry's Hippodrome, Limerick, till Sept. 2; Tipperary till 6th.
P.A., 19, Price's-lane, York.

MUSICIANS WANTED.

JAZON & MONTGOMERY'S PRODUCTIONS.
WANTED, first-class Pianist and Musical Director, capable getting number over; rehearse Sept. 1. Terms, references, particulars, to JAZON & MONTGOMERY, 46, Lime-street, Liverpool.

WANTED, Leader-Violinist, used to high-class variety, open Sept. 8; ref. RAYWORTH, Pavilion, Ayr.

WANTED, Violin-Leader, with good library, for a London cinema. Apply by letter to Box 689, "The Era."

WANTED, for Cinema, expd. brilliant Violin-Leaders, evenings only, £6; also 2 mats. and evenings, £6; also 1 mat. and evenings (once nightly), £4 10s.; also Violin, Repet.; must be expd.; males. State age, &c., and when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Violin-Leader, for the Capitol, Cardiff; must be a first-class player and used to the best music, and able to take charge of a large orchestra and have knowledge of playing to pictures. Reply, with particulars and terms for approximately 5 hours work per day, with no Sunday work. State also the date free to take up the above post. Apply, LIONEL FALKMAN, Director of Music, Capitol, Cardiff.

WANTED, a first-class Leader-Soloist and Sub-Leader, symphony experience essential. Apply, JOSEPH MUSCANT, Director of Music, Piccadilly Picture Theatre, Manchester.

WANTED, Leader (not M.D.), cinema, London; good tone essential. Full pars. and lowest terms, Box 712, "The Era."

WANTED, for London cinema, every Friday, Leader, Repetiteur, 'Cellist and Pianiste. State where now playing and reasonable terms. Box 717, "The Era."

WANTED, brilliant Violin Leader (with library), Repet. Violin, 'Cellist and String Bass, for an Atlantic liner sailing from Glasgow. No uniform worn or ship's articles signed; status of musician cabin passenger. Evening dress essential. Also brilliant Orchestral Pianist and String Bass, doubling Drums, or first-class Drummer, for a liner sailing from Southampton on Friday next, 29th inst. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, smart Leader for Varieties. Apply, MUSICAL DIRECTOR, London Music Hall, Shoreditch, E.1.

WANTED, Violin M.D.; modern library. Terms, 6 nights; open Sept. 15. MATTHEWS, Picture Palace, Greenock, N.B.

WANTED, lady Violiniste for Trio; seaside; afternoons only. Write, Box 714, "The Era."

WANTED, Young Ladies (Violinist), must be able to dance a little, for Touring Revue; salary £3 10s. and possible chance for America next year at £8 per week: London applications only considered. Write, HEARN, "Brooklyn Lodge," Barnes-common.

WANTED, Lady Portable Harmonium Player or Vocalist, for pitching; instrument provided; terms, shares. W. 50a, Dalston-lane, E.8.

WANTED, smart young Violinist, to join dance trio in Devon; permanency; tone and reading essential; open Saturday; digs paid and small guarantee for two nights permanent engagements, shares on others; an excellent and comfortable engagement with young people for one with talent. Refs., with photo (essential), to W. J. MOLLON, 25, High-week-road, Newton Abbot, Devon.

WANTED, Saxophonist and Violinist, for dance band. Write for audition, FIRS HALL, London, N.21.

WANTED, Violinist; must have good up-to-date library and able to play to pictures; NOT at them; also Orchestral-Pianist wanted; evenings and matinée Wednesday and Saturday. Send full particulars, references and lowest terms to MR. CARLTON, Regent Picture House, Hounslow. Pianist opens Monday; Violinist Monday week.

WANTED, immediately, Repetiteur-Violinist. Send terms, full particulars, 7 nights, 3 matinées, HOBBS, Empire, Coventry.

PALACE, SCUNTHORPE.
WANTED, Viola, experienced variety revue. Lowest terms and two latest refs. to MUSICAL DIRECTOR.

WANTED, first-class Cornet and Trombone, London café; start Saturday next. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, immediately, first-class Cornet and Trombone for three weeks' engagement; evenings only. M. D. Picture Palladium, Wood Green. 'Phone Hornsey 2249.

MUSICIANS WANTED.

ALL INSTRUMENTALISTS SHOULD TAKE THE STEPPING STONE TO SUCCESS BY BEGINNING AT ONCE AT THE OLD-ESTABLISHED
ORCHESTRAL TRAINING CENTRE.
18, CECIL-COURT, CHARING CROSS-ROAD, W.C.

WANTED KNOWN.
A COURSE OF ORCHESTRAL TRAINING AND POLISHING-UP WILL PREPARE YOU FOR THE COMING GREAT BOOM IN THE MUSICAL PROFESSION.
OUR INSTRUCTORS ARE PRACTICAL AND PAINSTAKING.
UP-TO-DATE METHODS AND CINEMA ARRANGEMENTS A SPECIALITY.
MUSIC LENT FOR HOME STUDIES.
WE HAVE EVERY FACILITY FOR PLACING YOU INTO A GOOD ENGAGEMENT WHEN PROFICIENT.
FREE AUDITIONS.—Every morning (except Sat.), from 10.30 till 12.30, and on Tues. and Thurs. evening, from 5.30 till 8.30.
EXPERIENCED FULL BANDS, QUARTETTES, TRIOS, and SINGLE MUSICIANS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND
THE CINEMA BUREAU.
'Phone, Gerrard 1414.
Reg. L.C.C.

WANTED, expert Jazz Trumpet, also Trombone; young; stunting necessary. Write full particulars, Box 719, "The Era."

WANTED, Euphonium to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Aliwal Barracks, Tidworth.

WANTED, for the Royal Canadian Regiment, Solo 1st B flat Clarinet, Solo Cornet, 1st French Horn; double-handed players preferred; used to performing advanced music. Apply, by letter, to MR. L. K. HARRISON, Box 803, c/o Hawkes & Son, Denman-street, Piccadilly-circus, W.1.

WANTED, immediately, Flute and Piccolo Player, Military Municipal Band, until Sept. 30. W. R. HUNN, 105, Regent-road, Great Yarmouth.

WANTED, first-class lady Double Bass Player for holiday duty, from Saturday next, London café. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, immediately, smart young Double Bass, 3 weeks out of town. Apply, MME. MAY WALTER ORCHESTRAL, 3, Macclesfield-street, Shaftesbury-avenue, W.C.

WANTED, Double Bass, also Drummer with Tympani and effects, for Hitchin. Apply, BLAKE BROS., Empire, Bedford.

WANTED, 'Cellist, lady, immediately; able read sight; high-class repertoire; incompetence useless; city restaurant; five days weekly. Private audition room, 142, Strand, Slaters, Thursday, noon. MME. BELLE RICHARDSON, Musical Directress.

WANTED, full-tone 'Cellist, lady or gent., evenings only; no Sundays. Apply, after 6 o'clock, PALACE DE LUXE, Wood Green, N.

WANTED, good 'Cellist and Pianist, to join violiniste for practices, view engagement. Apply by letter to VIOLINISTE, 39, Cleveland-street, Tottenham Court-road, London, W.1.

WANTED, a good 'Cellist, strong tone, lady or gent., 6 days; open Sept. 2. Apply, SMART'S PICTURE HOUSE, Bethnal-green, E.

WANTED, lady or gent. 'Cellist.
Must be young and smart.
Photo., lowest, &c., to
HARRY WILKINSON, Hippodrome, Derby.

WANTED, to open as soon as possible first-class 'Cellist, for West of England cinema; must be thoroughly experienced and good soloist; only really good people need apply. Full particulars and lowest terms in first instance to Box 710, "The Era."

WANTED, Jazz Banjoist for Revue. Must be able to read at sight. Lowest terms, photo., &c.,
MILES, Alexandra Theatre, Hull.

WANTED, Mandolin Banjoist, male or female, for busking. Terms shares. Send photo. 14, Press-lane, Aylsham-road, Norwich.

WANTED, first-class Oboe, for the Capitol Orchestra; only first-class musicians need apply; 5 hours daily; no Sunday work. Apply, LIONEL FALKMAN, Director of Music, Capitol Super Cinema, Cardiff.

WANTED, to open at once, E-flat Alto Saxophonist, for revue; good at jazz. Terms, &c., to MILES, Alexandra Theatre, Hull.

WANTED, to augment jazz band in revue, Alto Saxophone and Trombone (double preferred). Terms, particulars, references, &c., to JAZON & MONTGOMERY, 45, Lime-street, Liverpool.

WANTED, two good Saxophones, Alto and Tenor, doubling others; first-class young men only. Write full particulars, Box 718, "The Era."

WANTED, LADY ORCHESTRAL PIANISTES; BRILLIANT PLAYERS AND SMART APPEARANCE ESSENTIAL. APPLY, ALFRED FILER, 24, RAVENSCROFT-AVENUE, GOLDER'S GREEN.
AUDITION BEFORE 1 P.M., WEDNESDAY OR THURSDAY, AT ABOVE ADDRESS.

WANTED, first-rate Orchestral Pianiste (lady), for London hotel. Box 715, "The Era."

WANTED, Orchestral-Pianiste, also Violiniste, Rep. Terms, &c., pictures and variety, J. SWANN, 1, Chilton-road, Dunstable, Beds.

WANTED, good Solo and Orchestral Pianiste (lady) for high-class hotel quartet, Bath; 3 hours daily, 6 days; experience essential. Letters only, D. S., 57, High-street, Hampstead, N.W.3.

WANTED, for Queen's Cinema, Bayswater, W., good Relief Pianist (gent. only). Audition Wed. morn., 10.30. MUSICAL DIRECTOR.

WANTED, first-class Pianist and Organist, Solo and Orchestral, to deputise 2 nights per week; lady or gentleman. Write, MANAGER, Globe Cinema, Plumstead-common, S.E.18.

WANTED, Pianist-Organist for relief work; must be good. Apply, 3 to 5 Wednesday, Corner Cinema, Seven Sisters-road, Tottenham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Wanted, Relief Pianists wishing to become Orchestral Pianists to join our Classes. Special terms during summer season.

Opportunity for Drummers to practise with orchestra. Drums provided.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, BRILLIANT LADY ORCHESTRAL PIANISTE, FOR FIRST-CLASS CONTINENTAL ENGAGEMENT; IMMEDIATELY; SMART APPEARANCE ESSENTIAL. APPLY, BOX 706, "THE ERA."

WANTED, Cinema Orch.-Pianist, to take charge, 3 mats. and evenings; library found; £5; also Orch.-Organist (Harm.), evenings only; £4; males. State age, &c., and when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, Pianist, must be able to transpose at sight, Al Fresco; Revue to follow if piano conductor; open at once. Wire, HARRY KORRIS, Happy Valley, Llandudno.

WANTED, Orchestral-Pianist. Call, between 12 and 1 p.m., EMPRESS THEATRE, Hackney.

WANTED, Tympanist and Drummer; good intonation and rhythm essential; able and willing to put in effects for pictures as required; hours 2.30 to 4.30 and 5.30 to 10.30 daily; salary £5 per week. MUSICAL DIRECTOR, Cinema House, Sheffield.

WANTED, good Tympanist; also Clarinetiste, commence Sept. 8 (ladies preferred); permanency if suitable. Apply, with full particulars as to experience, terms, &c., MANAGER, Victoria Picture House, Kettering, Northants.

WANTED, Tymps., Drums, Glocks. Terms, 6 nights, when vacant, MATTHEWS, Picture Palace, Greenock, N.B.

WANTED, Tympanist-Drummer, used to pictures, to open next Saturday; £4 10s. Box 713, "The Era."

WANTED, Drummer (lady or gent), with tympani, for out of town; open immediately if possible. ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone Hammersmith 2578.

WANTED, for Picture House, Retford, commence Monday next, good Drummer, Tymps. and effects; must be well up in Tavan, &c., or useless; continuous nightly, 6.30 to 10.30; tymps. supplied; permanency to reliable man. State age, terms, and refs., to CYRIL GETLIFFE, Picture House, Retford.

WANTED, first-class Drummer, with tymps. and full effects, including Glockenspiel, for variety and revues; also Flautist. State age and reference (to open Sept. 8, 1924, ALBERT HEYES, Mus. Dir., Metropole Theatre, Manchester.

WANTED, for Cinema, Drummer, Tympanist, with full effects; open immediately; no Sundays. Wire lowest terms, HIPPODROME, Colchester.

WANTED, a good Drummer, Tymps and Tubular Bells; 6 evenings; open Sept. 9. Apply, SMART'S PICTURE HOUSE, Bethnal-green, E.

WANTED, first-class Drummer; full kit; sight reader essential; pictures and variety, twice nightly. Terms, references, &c., DARIUS, Avenue Theatre, Sunderland.

WANTED, for touring stage band, all Military Band Instrumentalists; good Double Drummer write; terms, shares; good prospects of salaried positions. Apply, BANDMASTER, Box 703, "The Era."

WANTED, immediately, first-class Drummer for Kinema; continuous; must have bells and Glockenspiel. Apply, with references, to MUSICAL DIRECTOR, Majestic, Hull.

WANTED, Musicians at First-class Variety Halls.
Sheffield Empire—Drummer.
Applicants must be experienced and thoroughly competent. Write with full particulars, copies of references, etc., to the Manager at the above-mentioned Hall.

WANTED Known, The MOVIES LENDING LIBRARY, extensive up-to-date repertoire; no repeats. Mons. and Thurs., 10 to 1, or app., 88, Notting Hill Gate, W.

WANTED, Dance Music and Lyrics for Publishing. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED, Men and Boys, Instrumentalists, for Army Staff and Line Bands, Wind, String, and Pianists. Boys age 15 to 16; men, 18 to 26; ex-Service men, maximum 30. Apply particulars, SECRETARY, Military Band Agency, 240, Upper Richmond-road, Putney, S.W.15.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
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WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel, Orchestra, 2s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

MUSICIANS WANTED.

LAST QUARTER'S REPORT.
WANTED, Musicians to note that a recent examination of the books of THE APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2 (telephone, Regent 3494), by the London County Council Inspectors, show that 70 per cent. of registered applicants have been placed in engagements. Call and register to-day for the forthcoming "bumper season."

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED Known.
Hire your music from the
UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Double-handed musicians may apply. MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, to Musical Directors.—If you require the very latest Music for your pictures, at lowest terms, call or write, HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED Known, finest Italian Strings. Send P.O. for samples. Double length Violin A, 1s.; 'Cello A, 1s. 4d., post free. MONTAGNA, 33, St. James-street, Brighton.

WANTED, Drummers to send for highly successful Musical Novelty "Flexatone." Easy to play. Latest effect for Dance Bands and Cinemas. Satisfaction guaranteed; 13s. 6d. WALSH, 5, New Brown-st., Manchester.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement by Musical Director; brilliant Leader-Violinist and Soloist; highly experienced in picture and concert work. Box 467, "The Era."

WANTED, by Musical Director (at present playing in first-class hotel), similar Engagement with own trio or quartette (ladies); excellent repertoire. Box 610, "The Era."

WANTED Known, Musical Director, piano or baton; comp., arr.; now vacant; 12 yrs.' experience; Var., Revue; highest refs.
Wire, "KEVERNE," G.P.O., Bristol.
All wires refunded.

WANTED, Engagement by Musical Director, brilliant Leader-Violinist, with large and up-to-date library; London or Midlands preferred. Box 691, "The Era."

WANTED, Cinema or Café Engt. by Musical Director, Solo Violinist; 20 years' exp.; large library; abstainer. SPIEGEL, 41, Ennismore-avenue, Chiswick, W.4.

WANTED, Engagement as Leader or Conductor by brilliant Solo Violinist (with big tone); thoroughly experienced; any business; can open Sept. 1. Address, VIOLIN-LEADER, 15, Cromwell-road, Peterborough.

WANTED, Engagement as Leader-Violin; brilliant performer; soloist. Offers to VIOLINIST, 28, Queen's-terrace, Fleetwood.

WANTED, Engagement by Violiniste, first-class Leader or Rep. Experienced all lines.
BARRETT.
4, Cressy-place, Stepney Green.

WANTED, ENGT. BY LEADER-VIOLINISTE; SOLID TONE AND TECHNIQUE; FIRST-CLASS EXPER.; YOUNG (LADY); AUDITION ARRANGED, OR CAN BE HEARD PLAYING. REASONABLE OFFERS TO LEADER, C/O MARTIN, 13a, HORN-LANE, ACTON.

WANTED, Engagement, Leader Violinist, gent.; Soloist, interludes, &c., speciality pictures; solid experience; young, capable, and fully competent; genuine and reliable worker and not a drone. State your requirements; terms moderate; London district. W. J. SQUIRE, 42, Constance-rd., E. Dulwich, S.E.22.

WANTED Known, Violinist-Leader, with own Pianist; dis.; exp.; library. 24, Bedford-road, S. Tottenham.

WANTED KNOWN, FIRST-CLASS VIOLINIST-LEADER, OR FIRST, AND 'CELLIST (2), GENTS., CONCLUDING SEASON ENGT., AT LIBERTY SEPT., ONWARDS; ANY BUSINESS; LONDON OR PROVINCES; YOUNG, RELIABLE, SMART APPEARANCE; REFERENCES; LIBRARY, AND OTHER INSTRUMENTS SUPPLIED IF REQUIRED. OFFERS, LEADER, RUNNACLEAVE HOTEL, ILFRACOMBE.

WANTED, by exp. Violinist-Leader, fine tone; picture fitting and interludes; large library. Reasonable offers to VIOLIN, Box 675, "The Era."

WANTED Known, Brilliant Violinist (Repet. or Leader). Disengaged Monday. London or Provincial Cinema. Wire or write, VIOLINIST, 145, Wardour-street, London, W.C.1.

WANTED, by first-class Solo Violiniste-Leader, Re-engagement in hotel; with or without own musicians (ladies, 'Celliste-vocaliste). Press notices, &c. Letters only, LEADER, c/o Miss Jackson, 645, Fulham-rd., S.W.6.

WANTED, Engt. as Leader or Rep. by young, smart lady Violiniste; fully exp. any bus.; own library and Pianiste if required; excellent reference.—VIOLINISTE, 5, Vine-street, Clerkenwell-road, E.C.

WANTED, Engagement by Conductor; thor. exp.; harmonising and arranging, &c.; young and smart appearance. CONDUCTOR, 326, High-rd., Leytonstone, E.11.

WANTED, Engagement by Mus. Dir.; good Leader-Violinist; thoroughly experienced first-class picture business; large and up-to-date library. A. C. W., 305, Southcroft-road, Streatham, S.W.

MUSICIANS' WANTS.

WANTED, by Pianist-Conductor, with 18 years' experience in first-class cinemas, a change from present engagement; last place 3 years; large library; excellent references. Replies, if any, to BORIS BROCKMAN, c/o Mrs. Page, 11, Richmond-grove, Chorlton-cum-Hardy, Manchester.

WANTED, Engt., known Violiniste-Leader and Pianist (two) or Trio (Violin, Piano, 'Cello); fully experienced; hotel, café, or cinema; large library over 2,000; any distance; at liberty Sept. 15, after successful season at Whitby. Reasonable terms to HAMILTON, M.D., 5, Windsor-terrace, Whitby.

WANTED, Engt. by exp. lady Violiniste (Leader), cinema, variety, theatre, or café; at liberty Sept. 6. VIOLINISTE, Clifton Arms Hotel, Lytham.

WANTED, by lady Violinist Rep., good tone, 10 months' experience, cinema, rest., post; small salary for further exp. Box 666, "The Era."

WANTED, by experienced Violinist, Repet. (lady), cinema engagement; would deputise. Box 692, "The Era."

WANTED, engagement as Repet. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, by lady Violiniste, Engt.; Rep. or 2nd; hotel, dance orches. or café. Box 679. "The Era."

WANTED, Deputising Engagement by first-class Leader, seaside or London; thoroughly experienced all lines; can open at once. LEADER, 48, Oldbury-road, Smethwick.

WANTED Known, PAMELA CHANDLER, Violin; fully experienced, at liberty Sept. 50, Princes-street, Mansfield.

WANTED, Engt. by Violiniste, keen musician, in cinema where good music is essential; exp. Tavan, &c.; would deputise; any distance. 7, Duppas Hill-road, Croydon, Surrey.

WANTED, Engagement by Virtuoso Belgian Violiniste, with her famous Ladies' Orchestra; finished engagement at Tilley's principal restaurant of the North. 55, Eastwood-road, Cannon-hill, Birmingham.

WANTED, Engagement by Violiniste and Cellist, or would provide Trio or Quartet; own library; pictures or pic. and variety; terms mod.; expd. J. SWANN, 1, Chilton-road, Dunstable, Beds.

WANTED, Engt. by first-class Violiniste; fully experienced in all kinds of high-class work; been leader, Hotel Majestic, Harrogate, 3 years, Hotel Majestic, St. Anne's, &c.; fine personality and pretty. MISS FRYER, 72, Garthland-drive, Dennistoun, Glasgow.

WANTED, by experienced Violiniste, Deputising or Engt.; cinema, dances &c.; library. MISS H., 5, Shottendane-road, Fulham, S.W.

WANTED, Engt. by good expd. smart young Violinist as 1st or Repet.; cinema or hotel; refer.; London or provinces. 314, Hoe-st., Walthamstow, E.17.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), Engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engagement by thoroughly experienced Lady Violiniste; musical comedy, variety, or pictures; good tone and sight reader; highest references from well-known conductors and managers. MABEL HOWELLS, Archery, 4, Bathurst-street, Hyde Park, W.2.

WANTED, by Violin, Clar. and Sax. player, own instruments, to join band where employment is found. Box 638, "The Era."

WANTED Known, thor. ex. Violinist, at lib. Monday; fine tone; ex. refs. and Press notices; lead or repet.; cinema. Wire or write, "VIOLINIST." "Hollies," Lorne-street, Oswestry.

WANTED, Engagement, Violinist; thoroughly experienced; any business; ex. refs. Wire or write, JOSEPH LEONARD, 77, Marion-street, Splott, Cardiff.

WANTED, Engt. by known Violinist; first-class experience; refs.; theatre, variety, tour, cinema; good tone speciality. Write or wire, 2, Wild-st., Salford, Manchester.

WANTED Known, experienced Violinist disengaged; lead or repet.; any business; would deputise. 2, County-grove, Camberwell.

WANTED, Engagement as Repet. or First Violin; seven years' cinema experience in London; good toned instrumet; café or any business. All coms. to Box 697, "The Era."

WANTED, engagement by good "rep." Violinist; 10 years' cinema ex.; London only; would deputise. EDIE REEVE, 60, Kimberley-gardens, Harringay, N.4.

WANTED, by Violinist, smart, young, refined, Odd Dance Engagements. E. A., 13, Dagnan-road, Balham Hill, S.W.

WANTED Known, DE ROSSI, the Dance Violinist; read, mem., show. 29, Church-rd., Richmond. 'Phone, Richmond 91. Place this in your address book.

WANTED, Re-engagement by experienced Violinist; at liberty Sept. 15. ELIZ. HOLDEN, Rept. Ladies' Orchestra, The Pier, Southport.

WANTED, GOOD ENGAGEMENT, BY VIOLINIST AND PIANISTE, OR SMALL ORCHESTRA; LARGE LIBRARY; FIRST-CLASS ARTISTS. PIANISTE, 260, CANBURY PARK-ROAD, KINGSTON, S.W.

WANTED, position as Rep.; experienced; good tone. VIOLINIST, 6, Wyndham-crescent, Tufnell Park, London, N.19.

WANTED KNOWN, COMPETENT VIOLINIST, DISENGAGED SEPT. ONWARDS; STRAIGHT OR JAZZ; YOUNG, RELIABLE; FINE TONE AND SHOWMAN; COULD SUPPLY COMBINATION. BOX 716, "THE ERA."

WANTED, by experienced French Horn Player, own instrument, to join band or orchestra where work is found; clerical experience and good footballer; audition any Friday. Box 680, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement
experienced Cornettist.
Audition if req. London district.
Box 682, "The Era."

WANTED, Engagement, Solo Clarinet; any pitch; any bus.; disengaged Sept. 22. CLART., 41, Salterton-road, Holloway.

WANTED Known, Trumpet and Cornet, M.U. (late West Pier Orchestra, Brighton), at Liberty Sept. 28. Offers to S. COZENS, Pavilion Orchestra, Buxton.

WANTED, Engagement, first-class Cornet-Trumpet; limelight solos a feature; can double with drums and effects; liberty Sept. 8; town or seaside. Offers to STUART COOKE, 2, Connaught-road, Margate.

WANTED Known, dis. Sept. 30, exp. lady Clarinet; both pitches; would deputise. S. GRIFFIN, The Pier, Southport.

WANTED, Engagement by Solo Clarinet, finishing season Sept. 6; any business; excellent refs.; either pitch COWIE, Pier Pavilion, Aberystwyth, Wales.

WANTED Known, Clarinet (cinema work), Banjoline and Saxophone, E flat Alto (dance work); ex-Guards. 14, York-st., W.1, or 'Phone, Langham 2914.

WANTED, Engt. by Obceist, any business. Letters only, OBOE, 12, Chapter-terrace, Lorrimore-square, S.E.17.

WANTED, by experienced Double Bass, weekday, afternoons, or Sunday Deputising; London dis. Box 721, "The Era."

WANTED, Engagement by good String Bass; 10 years last job; exp. all lines; can double as 2nd Cornet; theatre pref. C. KING, 15, Buchanan-st., Edinburgh.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8. 'Phone: Hornsey 3260.

WANTED, by Double Bass; exp. all lines; deputise; Manchester district. Write, MITCHELL, 893, Ashton Old-road, Openshaw, Manchester.

WANTED, Engt. (owing to reduction) by reliable Double Bass; exp. all lines; ex. refs. BASSO, 15, Rugby-terr., West Hartlepool.

WANTED, by first-class Bass, Engagement; experienced cinema, opera, and symphony orchestras. NICHOLLS, 38, Chestnut-walk, Worcester.

WANTED, by Trombone, Engagement; experienced all lines; ex. refs.; distance no object. Apply, TROMBONIST, 30, Oakland-road, Hillsborough, Sheffield.

WANTED, engts. by ex-Trombone, good deputy; dance work; any dis.
GOWER, 153, Lillie-road, Fulham.
'Phone, 3778 Western.

WANTED, Engagement by E flat Sax. player, doubling Clarinet; sight reader; town preferred; can double on B flat Sax. if required; good vocalist, tenor. JOHNSON, 52, High-street, Acton.

WANTED Known, at liberty, smart young Alto Sax. Player; lovely tone, sight reader (doubling C melody and Sop.); audition willingly. TERRY LAYLAND, 140, Kirkham-st., S.E.18.

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WANTED, by smart C Melody Sax (flat pitch), Evening Dance Engagement; good tone, reader, &c.; willing to rehearse. SAX., 10, Acacia-road, N.W.8.

WANTED, by young fellow, B flat Soprano Saxophonist, excellent tone. Engagement. H. LEVENE, 21, Exmouth-st., Stepney.

WANTED, Evening Engagements by first-class Alto Saxophonist. Write, WEAVER, c/o Albert Clarionets, Ltd., 287, Regent-street, W.1. Telephone: Mayfair 5644.

WANTED, Saxophone, E-flat Alto, high pitch, single octave, &c. HALDER, 48, Marine-approach, South Shields, Durham.

WANTED, by experienced Saxophonist, E flat Alto, flat pitch, Engagement with good band; good reader and worker; audition if necessary. MR. HANN, 17, Cambridge-gardens, North Kensington.

WANTED, Engagement or Permanency by E-flat Alto Saxophone and Violin Player; 12 years' experience in Army band; age 28; M.U. E. S., 3, Laburnum-terrace, Grove-road, Mitcham, Surrey.

WANTED, by experienced E flat alto Sax, engagements odd or permanent. Any distance. SAX, 69, Saltoun-road, Brixton.

WANTED, Engagements by young, experienced C Melody and B-flat Sup. Sax., doubling 'Cello and Drums; read at sight, extemporise. SAX., 11, Mona-road, Peckham, S.E.15.

WANTED, Engt. by 'Celliste; thor. exp.; any bus.; refs. 1, School-street, off Lomesbaye-road, Nelson, Lancs.

WANTED, by fine Solo and Orch. 'Celliste, Deputising, afternoons and Sundays. 'CELLISTE, 162, Sutherland-avenue, W.9. 'Phone: Maida Vale 1169

WANTED, by lady 'Celliste, 6 years' good exp., full tone, Soloist; would deputise. 13, Moss Hall-villas, North Finchley, N.

WANTED, engt. by Lady 'Cellist; first class; thoroughly experienced; soloist; disengaged. 17, Mysore-road, S.W.11.

WANTED, by first-class 'Celliste, engt. in hotel, café or cinema; would deputise. Reply Box 699, "The Era."

WANTED, 'Cello Engt., lady, near London preferred; at liberty Monday. 'CELLISTE, 62, Commercial-road, Grantham.

WANTED, Engt. by exp. 'Celliste; London only; library if wanted; cinema, var., or café. 'CELLISTE, 119, Carlingford-road, West Green, N.15.

WANTED, by 'Celliste, Engt. in hotel or cinema; 8 yrs.' exper.; excel. refs. C/o MRS. PAUL, 42, King-st., Lancaster.

WANTED, by experienced 'Cellist, offer of good engagement in London; strong tone. 'CELLIST, 5, Baltic House, Church-road, Brixton, S.W.

WANTED, by first-class 'Cellist, good tone and technique; any business. Apply, Box 643, "The Era."

WANTED, Engt. by experienced 'Cellist, male (27), cinema or café; at lib. Sept. 1. "'CELLIST," 206, Albert-avenue, Hull.

MUSICIANS' WANTS.

WANTED, Engagement by fully experienced 'Cellist (gent.); competent and reliable; classical and up-to-date arrangement; excellent tone; open Monday next; any bus. Please state terms to 'CELLIST, 27, Moat-street, Coventry.

WANTED Known, 'Cellist (thoroughly experienced). Disengaged Monday. London or Provincial Cinema. Wire or write, 'CELLIST, 145, Wardour-street, London, W.C.1.

WANTED, engagement by Solo and Orchestral 'Cellist; at lib. Sept. 8; Solos if required; 15 years' exp. Address, EMPIRE, COVENTRY.

WANTED, by experienced 'Cellist, gent., good engt., theatre, cinema, hotel, tour; any business. Write, Box 658, "The Era."

WANTED, Engt. by good Flautist. WILDMAN, 37, Westbourne Park-crescent, W.2.

WANTED, good Engt. by first-class Flautist, combine good E flat Sax.; thoroughly exp. and reliable; young and smart; just concluded engt. FLAUTIST, East Farndon, Market Harborough, Leicester.

WANTED, Engt. by Flautist, at liberty any business; experienced. W. LEE STUBBS, 38, Chelmsford-st., Kirkdale, Liverpool.

WANTED, Engt. by fully exp. Flautist; any bus.; high-class refs. O. HUBERT, 34, Saxon-road, Luton.

WANTED, Engagement by first-class Orchestral-Organist, Pipe or Reed (late of the Capitol, Cardiff); thoroughly experienced any business. Offers to Box 687, "The Era."

WANTED, Engagement by good Orchestral-Organist; thoroughly experienced; read anything; terms reasonable. Box 685, "The Era."

WANTED, Engagement by Orchestral-Organist (pipe, mustel, &c.); London, or near, if possible; used to high-class programmes; terms moderate. Write, ORGANIST, Tower Cinema, Skegness, Lincs.

WANTED, Sunday engagement, or deputising, by experienced Organiste-Pianiste; relief or organ orchestral. M. B., 2, Bedford-road, Tottenham.

WANTED Known, disengaged, really good Orchestral Organist, Solo Pianist, and Violinist; leader, deputising, or permanent. 'Phone, Hampstead 1395.

WANTED, by Organist, Solo or Orchestral, long experience, change. GUTSOLE, 39, Robinson-road, Tooting.

WANTED, Engagement, Orchestral Organist; pipe or reed; or would deputise; three years' West-London experience. ORGANIST, 5, Portland-road, W.11.

WANTED, an Engagement by Orchestral Organist, Mustel. E. ROSE 5, Tolmers-square, Euston, N.W.

WANTED, by Pianiste, solo and orchestral, engagement; permanent or deputising; fully exper.; hotel, café, or cinema; excel. refs.; large library. PIANISTE, 8, Stanhope-terrace, N.W.1.

WANTED, engt., young lady Pianiste; jazz or straight; prepossessing appearance. 'Phone, Hammersmith 2886. 78, Church-road, Barnes.

WANTED, Engt. by Pianiste; solo or relief; th. exp.; highest refs.; own lib.; would dep. JEFFREYS, 32, York-street, Twickenham, Mdx.

WANTED, Engagement by Pianiste; exp. cinema. Write, WINIFRED WINGATE, 38, High-street, Kingsland, N.E.

WANTED, Engt. by AMY ANDREWS, Solo and Orchestral-Pianist, just returned from Continent, with or without orchestra; concert, hotel, and jazz. 9, Fort-terrace, Bridlington, Yorks.

WANTED, by Orch.-Pianiste, exp. and reliable; Tavans, &c. PIANISTE, 131, Haslingden Old-rd., Rawtenstall, Lancs.

WANTED, Engt., Orches.-Pianiste-Organiste (lady), Pipe or Reed. 28, Vant-rd., Tooting, S.W.17.

WANTED, Engagement by Orchestral-Pianiste; good solid player and conversant with the best class of music; audition given; at liberty Sept. 1. Offers to A. A., 80, St. Mary's-road, Peckham, S.E.

WANTED, Engts., Young Lady Pianiste; sight reader; good accompanist. N. HOE, 60, Dairsie-road, Eltham, S.E.9.

WANTED, by Orchestral-Pianiste, Engagement, hotel, café, dance; thoroughly experienced. Box 681, "The Era."

WANTED, Engagement by Pianiste and Violiniste (ladies), cinema or café; library, references, experience. PIANISTE, c/o Baker, Broadoak, Newnham, Glos.

WANTED, by brilliant Relief Pianiste (reed organ); expert fitter; 15 years' experience; perm. or dep. "PIANISTE," c/o Heath, 161, Ledbury-road, Bayswater.

WANTED, by experienced Lady Cinema Relief Pianist, Engagement; London. 72, Harlesden-gardens, Harlesden, N.W.10.

WANTED, engt. by reliable Orchestral Pianiste and Mustel Organiste; offers invited. Terms M.U. TROUT, "Rosebank," Regent's Park-road, Finchley, N.W.

WANTED, Engagement by First-class Orchestral Pianiste. Disengaged Monday. London or provinces. Wire or write, PIANISTE, 145, Wardour-street, London, W.C.1.

WANTED Known, Cinema Pianiste disengaged; fully experienced; would deputise. Box 708, "The Era."

WANTED Known, Orchestral-Pianiste (young); exper. (classical and dance); would like to join dance orchestra. GRAY, 113, Clarence-rd., Clapton, N.E.5.

WANTED, by Dance Pianist, expd., engagements; open after Sept. 8. PIANIST, 15, Bloemfontein-avenue, Shepherd's Bush, W.12.

WANTED Known, thoroughly experienced Solo Pianist and Organist (reed). H. WEST, 65, Mildenhall-road, Clapton, E.5.

WANTED, Engt. by first-class Dance Pianist; experienced, young; contract or odd nights; would join good combination. C. R., 203a, Bethnal Green-rd., E.2. 'Phone, Clerkenwell 7684.

WANTED, by splendid Jazz Pianist, evening engagements; young and experienced. Box 695, "The Era."

WANTED Known, disengaged Sept. 5, expert Orchestral-Pianist; thoroughly experienced all lines and all types of music; good sight reader and brilliant executionist; good offers only; cinema, hotel, or café. NEVILLE G. SMITH, A.R.C.M., 49b, Brecknock-road, London, N.7.

WANTED, Dance Engagements by Pianist and Saxophonist, for small parties. Write, WEAVER, c/o Albert Clarionets, Ltd., 287 Regent-street, W.1. Telephone: Mayfair 5644.

MUSICIANS' WANTS.

WANTED Known, LOUIS H. ABRAMS, Orchestral Pianist, now at liberty for cinema, café, revues, &c.; late of Elite Theatre, Nottingham; highest references. Particulars, 38, Bristol-road, Edgbaston, Birmingham. Telephone, Midland 1046.

WANTED, by brilliant Jazz Pianist; first-class rhythm and syncopation; appearance, personality, and showmanship; finest experience; at lib. now. Good offers only to B. GORDON, 31, Aldershot-road, Kilburn, N.W.6.

WANTED, by Pic. Pianist or Piano-Organ (Solo), gent., any dis. 1, Church-place, Barmouth, N. Wales.

WANTED, Engt. by Pianist (Senior Hons., Trinity Coll.), whole or spare time; small salary accepted. H. F. LING, 33, Nightingale-rd., N.W.10.

WANTED, Engt. by first-class Orch.-Pianist, used to all usual music, Tavan, &c., symphonies, any bus.
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43, School-rd., Moseley, Birmingham.

WANTED, engts., Vocal Pianist, rhythm, syncopation; good personality and showmanship; young. Thoroughly experienced in dance, revue bands, etc. 23, Wolsey-avenue, East Ham.

WANTED, engts. by Orch. Pianist and Accomp.; long exp.; any bus.; deputise. H. M. ELLIS, 111, Grayshott-road, S.W.11.

WANTED, by Pianist, engagements for dances; sight reader; rhythm; exp. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED by experienced Pianist, sight reader, orchestral, or vocal accompanist. Evening Engagement, London. Write, "PIANIST," 52, Hetley-rd., W.12.

WANTED, by Orchestral-Pianist, experienced, terminating 4½ years' cinema engagement; good reader; near London preferred. Box 665, "The Era."

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5127.

WANTED, Engt. by Banjo; correct chords and all that; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED, Engagements by Dance Banjoist; experienced and reliable; sight reader. JOE, 49, Hawstead-rd., Catford, S.E.6. Lee Green 1327.

WANTED Known, TUX COLLINS, the celebrated Australian Banjoist, presente his original Hawaiian Melody Makers; café work, &c., a speciality. 113 Camberwell-grove, S.E. 'Phone, Brixton 3269.

WANTED, Engt. by Tenor and Long Banjo, doubling Violin; good library, American music; finishing season Garadini Orchestra. ANDREWS, Bridlington, Yorks.

WANTED Known, Banjoist, good reader, at liberty; thoroughly experienced and reliable. DAVO, 84, William-st., Regent's Pk., N.W.1.

WANTED Known, RONALD RAE, Banjoist and Drummer, dis. Sept., season engt., Gaiety Café, Ilfracombe; young, refined, with style, rhythm and personality; fully exp.; revue, hotel, café, dance work. Above, or 54, Aldboro'-rd., Seven Kings, Essex.

WANTED, Engt. by Banjo and Banjoline, first-class performer and exp. Sight and memorise. Melody, harmony, and chords. Series or single dates. BANJO, 159, Lupus-street, S.W.1.

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WANTED, Engt., expert Lady Drummer; fine kit, tymps.; rapid sight reader; cinema, var., café. CLAYTON, Kennington Theatre, S.E.11. 'Phone: Hop. 3778.

WANTED, by A. C. BURNIE, refined Dance Drummer, good London Engagement; disengaged Sept. 15, after season at Kingscliffe Hotel, Cliftonville. For terms and particulars, 43, Woodstock-road, Bedford Park, W.4. Telephone: Regent 3494.

WANTED Known, Drummer, doubling Saxophone, disengaged; orchestral, dance, varieties, pictures; moderate terms; anywhere. MOODY, 28, Dacre-road, Eastbourne.

WANTED, engt., smart Drummer, doubling Saxophone. 'Phone, Hammersmith 2886. 78, Church-road, Barnes.

WANTED, Engagements by Jazz Drummer; full professional outfit; smart appearance. GUYATT, 23, Chiddingstone-street, Fulham, S.W.6.

WANTED, Engagement by Drummer, Jazz or Cinema; can double Violin and Viola. VERNON, 28, Lonsdale-rd., Barnes, S.W. 'Phone, Hammersmith 1566.

WANTED, by genuine high-class Drummer, winter engagement; straight or jazz; first-class dance band preferred. An artist; not a noise merchant; disengaged Sept. Good offers only. LATHAM, Runnacleave Hotel, Ilfracombe.

WANTED, Engt., smart Drummer; variety, opera, drama, dance; any bus.; ex. refs. SULLIVAN, Boswarthen, Sancreed, Cornwall.

WANTED Known, reliable Dance Drummer would join small combination, or deputise; South London preferred. Box 698, "The Era."

WANTED, engt. by Drummer, to follow summer season at Lowther Pav., Lytham (second season); season finishes Sept. 21/24.; Tymps. (full concert size), Glock., Tub. Bells (either pitch), Double Drums, Jazz, and all effects; any bus. Good offers only. ANNIE BLAU, 9, Station-road, Lytham, Lancs.

WANTED, Engagements, odd nights, or series, by experienced Dance Drummer. HAMILTON, "The Bungalow," Brockley Rise, S.E.23.

WANTED Known,
BOBBY ALEXANDER,
At Liberty,
NOVELTY SINGING AND DANCING JAZZ DRUMMER.
Buenos Aires, London, and Provinces.
A live showman. For first-class dance orchestra only.
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WANTED Known, London Orchestral-Drummer and Tympanist; also very good at jazz; young, smart showman; full outfit; any business; dis. Sept. DRUMMER, Lawn Theatre, Skegness.

WANTED, by Drummer, Situation in dance band; young, smart. S. MILLS, 10a, Daphne-street, Wandsworth.

WANTED, Engagement, thoroughly experienced Tympanist. Cinema; London only; full kit. TYMPANIST, 34, Gt. Windmill-street, Piccadilly, W.1.

WANTED Known, MISS L. GRAFTON-MURRAY, Tympani and Drums, concludes season at Trocadero, Portrush, on Sept. 3, and will then be at liberty to accept engagement; any bus. Write above or to perm. add.: Church-hill House, St. Giles Norwich.

MUSICIANS' WANTS.

WANTED, Engagement, Drums, Tymps., Chimes, Glock.; experienced. TYMPANIST, 107, Major-rd., Stratford, E.15.

WANTED, by first-class Tympanist, Drums, Glock., and Bells, high-class Cinema or Dance Band; experienced; best of references; can open at once; town only. Box 690, "The Era."

WANTED Known, smart Trap Drummer and Tympanist, open for Winter Engagement; good dance band or cinema; commencing end of Sept.-Oct.; three seasons present engagement; references, &c.; could supply first-class dance trio with up-to-date library. Offers to H. SHERRELL, Promenade Pier, Dover, Kent.

WANTED, joint engt. by experienced Tympanist, Drums, &c., doubling Flute; either pitch; also Baritone Vocalist with Violin-ste and Soprano Vocalist, possessing good library; both finishing season beginning Sept. S., 87, Boundary-rd., Ramsgate.

WANTED, permanent London Engagement by the ELYSEE TRIO (Ladies), or separately. Apply, 'Phone, Park 1820. Letters, Middle Flat, 62, Bassett-rd., North Kensington, W.10.

WANTED, by First-class Ladies' Trio (Piano, Violin, 'Cello). Permanent or other Engagement; now fulfilling 4 months' contract; free mid-Sept; large repertoire of straight and dance music; only good offers. Apply, COURTENAYS, Cranford, Silverdale, Sydenham.

WANTED, engt. by Trio (London cafe) for September, onwards. LAURIE, 95, Causeway-street, Portrush, Ireland, N.

WANTED Known, DOUGLAS HENDERSON, Musical Director, Solo Violinist, Season, Rushen Abbey Gardens, I.O.M., invites offers for Trio. Extensive library. First-class cinema, cafe, hotel.

WANTED, Engagement by first-class Trio (Piano, Violin, and 'Cello); cinema work preferred; in town or out; would augment larger band if required. Apply, VIOLINISTE, 39, Cleveland-street, Tottenham Court-road, Lindon, W.1.

WANTED, Engagement by THE JUSTIT TRIO. Lady Pianiste, two gents., Violinist (double Saxo.), Trap Drummer (double Banioline); extensive up-to-date library; straight or jazz; London suburbs. Write, 1, Shannon-grove, Brixton, S.W., or 'phone, Holborn 1525.

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WANTED, Engagements by DAWSON-HENDERSON TRIO. Violin, Piano, 'Cello (doubling Tymps.) Extensive library. Thoroughly experienced. Smart appearance.

At liberty Sept. 22.

Season, Rushen Abbey Gardens, I.O.M.

WANTED Known, the HACK DANCE QUARTET is now accepting engagements for the coming dancing season. Write, HORACE S. HACK, 56, Leeside-crescent, N.W.11.

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PERFECT ENSEMBLE.

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WANTED, Engts. by Whetherly's Dance Band; smart, young musicians; now booking. 13, Dagnan-road, Balham Hill, S.W.

WANTED Known.

MAY WALTER ORCHESTRAS.

Macclesfield-street, Shaftesbury-avenue, W. 'Phone: Gerrard 7630.

WANTED Known, NORTHWOOD SYNCOPATED ORCHESTRA, from the Crystal Palace, under the direction of AUSTIN B. COLLINS, are now booking engagements for the coming season. Bands of Five Instrumentalists and upwards sent out to all functions. Bands can be heard if desired. Write, MUSICAL DIRECTOR, Rosemary Hotel, Knight's-hill, W. Norwood, S.E.27.

WANTED Known.—Managers, now is the time to get in touch with us for the winter season if you want good and reliable Musicians. London's leading firm, THE APOLLO ORCHESTRAL & CONCERT AGENCY, Victory House, Leicester-square, London, W.C.2. Telephone: Regent 3494. Under the personal supervision of K. A. Van Biene, son of a famous father.

WANTED Known.

ALGERNON CLARKE'S ORCHESTRAS, For Theatres, Clubs, Cinemas, Restaurants, and Dances. Uniform Bands for Garden Parties. Ladies' Orchestras. Vocalists. 28, Lonsdale-road, Barnes, S.W. 'Phone: Hammersmith 1566.

WANTED Known, The Rage of the North! A First-class London Versatile Dance Band. Fine Piece Combination comprising 12 Instruments. Open for Offers, winter season. Finishing summer contract, Oct. 25, at well-known Northern Palais de Danse. No reasonable offer refused. Photo, refs., &c., on application. Write, Box 688, "The Era."

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WANTED, FIRST-CLASS TOWN ENGAGEMENT. BY WELL-KNOWN DANCE CABARET BAND. JUST FINISHED CONTRACT, LEADING CLUB. PIANO, SAX.-CLAR., BANJO, TRUMPET, DRUMS, TYMPS., BELLS. AUGMENTED IF DESIRED. AUDITION. OFFERS INVITED. BOX 650, "THE ERA."

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BIRTHS, MARRIAGES, & DEATHS.

DEATH.

EAST. On Aug. 18, after a painful illness, John Marlborough East, late of Hammersmith, producer and manager, age 63 years.

LINDSAY.—Polly, wife of Alf Lindsay (Musical Lindsays), died peacefully in her sleep, Aug. 12 (her birthday), age 75, at 4, Wemyss-place, Glasgow.

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Particulars, with Plan and Conditions of Sale, may be obtained at the place of sale; of the Treasury Solicitor, Storey's Gate, St. James's Park, S.W.1; of the Civil Engineer in Chief, Admiralty, London, S.W.1; and of the Auctioneers, Messrs. Daniel Smith, Oakley and Garrard, amalgamated with Messrs. H. & R. L. Cobb, 4/5, Charles-street, St. James's-square, and at Cathedral-chambers, Rochester. Telephones: Gerrard 5240-1. Chatham 536. Telegrams: "Yelkao, Picci, London."

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"MAM'SELLE KIKI."

At the Portsmouth Hippodrome.

"Mam'selle Kiki," which opened at the Portsmouth Hippodrome on Monday night prior to the London production, differs from the majority of musical plays in that it has an intensely human story. It deals with an episode in the life of a typical French "gamin"—a child of the people who, by the exercise of her own ready wit, makes a place for herself in the world. She is as brimful of temperament as can be; one moment she is sweet as honey, the next she is a regular spitfire. When we first meet her she is "down and out," partly through her own fault, for she has allowed her temper to get the better of her. Then we see her gradually righting her affairs by her determination and ingenuity, and refusing the short cut to riches that is offered her, arriving at last to real happiness for herself and for the man she loves.

Miss Ella Retford takes the title-rôle as Mam'selle Kiki, the cast including Alec Fraser, Frank Hector, Gladys Cranston, Anthony Holles, Peggy Jackson, Fred Reynolds, and John Humphries, whilst Mr. Max Darewski, the composer, personally conducted both performances.

Miss Ella Retford is an ideal exponent of this immensely difficult part, and the new songs which have been specially written for her by Mr. Max Darewski are among the best that clever young writer of tuneful melodies has ever composed. The adaptation of the play has been made by Sydney Blow and Douglas Hoare. The play is being given twice nightly during the week, and, judging by its reception on Monday night, is sure of a successful run.

"HEY PRESTO!"

The first provincial production of this "mystery revue" took place at the reopening of the Swindon Empire, following the entire internal reconstruction of the theatre. Captain Maskelyne's venture had an excellent send-off. The revue has an attractive element of legerdemain, magic, mirth, and music being alternately conspicuous. The twenty-one scenes have one brief interval, and one—"The Palace of Palms"—is charmingly dressed and staged. Many bewildering illusions are accomplished by Captain Maskelyne and Fred Culpitt, some of which were clearly amazing. Tom Heathfield has all the comedy, and in his "All-Scotch" scene he proved an especial favourite; a very effective contrast being Gloria Darcy, who is eminently artistic in both song and dance. The duets of these two are "tit-bits." Jan Glenrose, in attendance on Fred Culpitt, has a "petite" charm. Some clever comedy juggling, with patter of a new order, add variety and comedy to mystery. Dennis Brogan's and Clare Denver's songs proved very popular. The show has an excellent chorus, with many tuneful items. Harry Drew is the musical director.

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"RING IN."

At Penge.

Revue, in 13 items, presented by Harry Norris, at the Penge Empire Theatre, on Monday, August 25.

Mr. Harry Norris's "Ring In" had a hearty reception at the Penge Empire Theatre on Monday evening. Brimful of comedy, there are also some capital singing and dancing scenas. The first scene is "The Rehearsal," and this is notable mainly for some very clever comedy acting on the part of Barry and Mark Lupino as stage hands, both "in the Union." "The Rodeo" is another funny scene. "A Musical Interlude," "The Hold Up," and "The Toy Shop" are other scenas calling for special mention.

Barry Lupino and Mark Lupino we have spoken of as "The Stage Hands," and they also supply the "horse" in the rodeo scena, and are seen to advantage in most of the other scenas. Rebla makes a big hit in his own speciality scena, and as Lassoo Lionel and in several of the other scenas his well-known comedy powers are much in evidence. He has a good duet with Stella Swinhoe, "Pip and Wilfred of the Guards." Ben Osborne and Nellie Perryer also score heavily, singly or jointly, in a great many of the comedy scenes, and have one all to themselves, "Bill, Liza, and the Runabout." This is very funny.

Miss Isabel Scott, a sweet-voiced songstress, sings several numbers delightfully. "June Time" is one of her best efforts. Miss Florence Cameron also does well in various numbers. "Who's Got a Home for Me?" and the rodeo numbers are big successes, and so is her song and dance, "My Time is Your Time," with Mr. Walter Thomas, an excellent light comedy artist. His song, "Wild, Weak, Warm and Willing," is a great number. Messrs. S. Wallace and H. Midgeley, and the Misses Gertie Forbes and Millie Coles complete the fine cast. The Rodney Hudson Girls, an octette of pretty girl dancers, in some delightful terpsichorean efforts are a big attraction.

Mr. Eric G. Merrie is the popular manager here.

"SCANDALS OF 1924."

At the Empress, Brixton.

"Scandals of 1924" was accorded a hearty welcome on Monday at the Empress. It is a bright, cheery show, with plenty of humour, sprightly dancing, a vivacious chorus and an excellent band. There are many attractive features, one being a skit on film-producing, which created roars of laughter. Another is a boxing match, and also a "village circus" episode. Mr. Claude Lester is the principal mirth-provoker, and he receives good support from Chris. Silvester, Jim Quinn and Tommy Cook. Harry Kynman did well in the singing items, his rendering of "If Winter Comes" earning hearty applause. The Dainty Danes also sang and danced in a very attractive manner. The Scandal Girls danced delightfully, and the London Columbia Band played some pleasing melodies and were encored. The show goes with a swing from start to finish.

"RENT FREE."

At the Alexandra Theatre, Stoke Newington.

"Rent Free" made one cate-free for a couple of hours on Monday. Equipped with excellent scenery and supported by a good company of comedians, vocalists and dancers, all goes as merry as a marriage bell. There is Freddie Wolgast as the redoubtable Nobby Clark, V.C., no laggard in love or dastard in war, who has most of the fun and purveys it to everybody's satisfaction. His fidus achates, Private Huggins, is a worthy companion, and withal a capital mimic, as proved in his scene with Betty Warren, who is similarly gifted. This artist, playing mostly in foreign accents as Yvonne, a French girl, subsequently astonishes with her realistic transition to the dialect of Blanco Capello. David Radcliff, in a variety of parts, displays a sonorous and sweet baritone. Mrs. Nobby Clark, in the hands of Mary Neil, is quite natural and humorous. Others worthy of mention are Stanley Arthur, Olive Constance, Lilian Clarke, Doris Clifton, Fay Reid, and Harry Leyton, supported by a dozen expert dancers.

"ALF'S BUTTON."

At Portsmouth.

Mr. Peter Davey has again given Portsmouth playgoers an opportunity to be the first to witness a new production, this time a stage version of the celebrated book and film, "Alf's Button." The play has been written by Mr. W. A. Darlington, the author of the book, and he has written not only exceedingly funny, but clever dialogue. There are situations which are humorous in the extreme, and a touch of pathos. For the part of "Alf," Mr. Martin Henry, the producer, has engaged Mr. Tubby Edlin. No comedian could do better justice to the part. He is Alf to the life. Ambrose Thorne plays the part of Bill, Alf's pal, exceedingly well. The part of Lady Isobel is admirably played by Miss Joan Clarkson. Miss Dorothy Monkman is capital as Liz, and the cast includes Miss Ada Palmer, Miss Frances White, Mr. Arthur Pitt, and Mr. Jack Denton, all of whom contribute valuably to the success.

FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. & Mus. D., Mr. H. Rushworth; A. M., Mr C. E. Denham.—"When Knights Were Bold," with Mr. Bromley Challenor in the rôle of Sir Guy, is here this week. Mr. Challenor possesses the necessary abandon and sense of the ridiculous and inconsequential required for his transformation into an armoured knight. Then Miss Enid Cooper as Lady Rowena Egginton gave a capital interpretation of that part, romantic and serious over the glorious past. Mr. J. J. Stadden was picturesque as the Seneschal, and Mr. Clifton James a capable Wittle. Miss Muriel Kidner played the Aunt, Mr. Geo. Mitchell the Dean, and Mr. Richard Summers was Sir Brian, the ancestral rival. Well acted all through, the farce was much enjoyed.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr H. Rushworth.—That richly laughable farce, "Tons of Money," is here. Mr. Ivan Leslie as Allington, the inventor, is a thorough artist. He made great play with the preparations for his "demise" in order to secure entire possession of a fortune, and essayed his Mexican cousin with the requisite comical nervous bravado alternating with diffidence. Miss Ellen Pollock made a perfect French wife as Louise, and acted with marked and charming effect by her appreciation of gesture and intonation. The abrupt aunt of Miss Mary Braithwaite was a deliberate study, Mr. J. Wheatman made a genial solicitor, and Mr. Harry Phydora was very good as the butler. As the unknown wife of Mexican George, Miss Betty Marshall was delightfully fresh and engaging. Mr J. Braithwaite was the gardener, Miss Desiree Gray the maid, Mr. Laurie Hunter the butler's brother and fellow-schemer, and Mr. Arthur Nicholas was the real George—parts all fully and adequately taken.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—The musical show, "Wake Up," is here, with Jack Gallagher in the leading comedy rôle. Ivor Warren, Bill Harley, and Doris Harley are the principal supporters, and take a creditable part in the comedy and vocal and dancing scenas. An excellent ensemble and chorus is provided by the Twelve Wideawake Girls, while Aggie Nolan and Jackson Moore are also in the picture, with Lawrence Jackson, Frank Lees, and Gracie Holmes included in the company.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The L.P.L. Productions, under the direction of George Lawrence, present "Oh! Betsy." Harry Levaine, who is responsible for the music and libretto, takes a prominent part, while George Lawrence himself as chief of the comedy department keeps the house laughing heartily. There are also speciality dances by G. W. Monkman.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—"The Whirlwind," Mr. de Courville's production, is staged with much beauty. Comedy reigns supreme, however, and with Mr. Harry Welsh, the Anglo-American humorist, as the leader in this direction, the audience is kept on good terms. Doris Lee shows herself a versatile artist in comedy, song, and so forth, and Marie Douglas also occupies a prominent place in the entertainment with complete success. Both Walter Bird and Eric Woodburn add appreciably to the attractiveness of the performance, in which that clever duo Whitmore and Legard take a share. Others rendering good support are Eddie Childs, Jean Colin, Paul Daly, and Stanley West.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The feature of the show here this week is the feats of strength of Samson, the Polish ex-circus Hercules, who chooses novel and sensational means of exhibiting his great gift. To drive a nail into timber with unprotected palm, and to allow mounted horses to walk over him are two of his specialities. For the ordinary programme Gertie Gitana repays a visit, and delights with her songs and piquant versatility. Frank Benson, the bright little comedian, gives some new items; and Hal Wright, as the broken-down tenor, evokes roars of laughter by his broad comedy. Evans and Perez, in an equilibristic display; Fyne and Hurley, as screaming burlesque comedians; and Syd Moorhouse, the nature mimic, completed an interesting programme, the latter's turn being admirably done.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—Prior to its appearance in London, the new musical revue "Archie" is here in charge of Messrs. Herbert Clayton and Jack Waller. The company is first-class, and the whole performance afforded great satisfaction. Norman Griffin, in the title part, proved a treat, his eccentricities keeping the house in continuous laughter. He had some taking songs. A very worthy helper was Maidie Andrews, an actress with much charm and grace, who, as Billie Cobb, achieved success with her artistically rendered vocal numbers. Paddy Dupres contributed much to the humour with his Sir Michael Cunnyngham. Hebe Bliss (Lady Violet) sang in pleasing style, Marie Clavering made a funny Mrs. Curtis, and praise was also due to Lennie Deane (Angela), Gaby Fay (Alvina), Henry Lytton, junr. (Toby Kerwyn), and Eileen Bostock (Miss Barton). The speciality dancing of Mabel Holmes and Wallace Norman was warmly appreciated.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Following a highly successful week of "The Last Waltz," which could have extended its visit, the enterprising Mr. W. W. Kelly has brought here H. F. Maltby's latest work, "Three Birds," which was witnessed on Monday evening by a large and highly-pleased audience. It was interesting to see the author in the cast playing with every success his original part of Sir Thomas Parsons. The three "birds" were neatly represented by Billie Joyce (Lady Parsons), Gillian Lind (Billie Bruce), and Cecily Graeme (Mary). Edward Swinton was Sir Ralph Warne, and Douglas Hutchison very amusingly acted as the undergraduate. The stage setting of the up-river residence was beautifully finished, and the ladies' dresses very pretty.

HIPPODROME.—M.D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The revue, "Tip Top Topics," is here, presented by Julius Darewski for the Melhard Productions Company. It has many good features, and lots of fun, along with the latest songs. Foremost in the cast is M'Lita Dolores, a talented comedienne, whose versatility is surprising, being accomplished in acting, singing, dancing, or cycle riding. Albert Bruno, a comedian of resource, heads the fun-makers, and is worthily supported by Harry Buchanan, J. Van Damm, Lydia Weber, Tom Prior, Cecil Victoria, Shaun Desmond, Frank Paull, and Jack Shelley.

THEATRICAL GOSSIP.

Meeting at the Kingsway—Partnership Players at Putney—Sir John Martin Harvey's Tour.

Meeting at the Kingsway.

Mr. Donald Calthrop, owing to indisposition, has been ordered away for a few days, and the Open Meeting of the theatrical profession which was to have been held at the Kingsway yesterday will now take place on Friday, at the same theatre, at 3 p.m.

"Storm."

Mr. C. K. Munro's play, which has been cut down to a more reasonable length, is playing to excellent business at the Ambassadors, and next month it is to be removed to the Royalty. The play has been published by Collins (5s. net) in a uniform style with "At Mrs. Beam's" and the author's other plays. All Mr. Munro's plays make excellent reading.

"When Knights Were Bold."

Bromley Challenor's autumn tour includes Brighton, Manchester, Bradford, Leeds, Birmingham, Wood Green, Margate, &c. He is also sending Yourke Challenor out with another company of "Knights," and is reopening the Grand Theatre, Oldham, with "Are You a Mason?" which then visits Bradford, Leeds, &c.

Grand Theatre, Putney Bridge.

The Grand Theatre, Putney Bridge, which after years as a cinema has been taken over by the combination of actors and actresses who call themselves the "Partnership Players," is being completely renovated. The work will occupy some weeks longer, and it is hoped that the theatre will be reopened on Sept. 15.

The first production will be a play by Mr. Kenneth Barnes, the principal of the Royal Academy of Dramatic Art, entitled "The Letter of the Law," a drama raising a problem of social ethics. The leading rôle will be taken by Miss Violet Vanbrugh, and Miss Prudence Vanbrugh, Miss Nancy Price, Miss Mary Forbes, Mr. Perceval Clark and Mr. Athole Stewart are included in the cast.

The Partnership Players intend to place before their patrons the best productions at less than half the West End prices, for while the highest price is 5s. 9d., the lowest is 6d. Every seat, except the gallery, will be bookable without extra charge.

Sir John Martin-Harvey.

After his extended visit to Canada and America Sir John Martin-Harvey's autumn tour is being awaited with more than usual interest in the various provincial centres. He made a most auspicious start at Llandudno last week, where he drew crowded houses to the Grand Theatre, the famous actor being given the heartiest of receptions. The plays presented were the ever-popular "The Only Way" and "The Corsican Brothers," a piece in which Sir John has not appeared for some years. In the latter play he doubled the parts of Louis and Fabien Dei Franchi, and scored a great personal success.

Lady Martin-Harvey made an appeal at the Grand Theatre, Llandudno, on Saturday night for the National Lifeboat Institution, with the result that 19 guineas was collected.

This week Sir John visits the Opera House, Buxton, and the Grand Opera House, Harrogate, where he is giving "David Garrick" in addition to the above plays. His company is headed by Miss N. de Silva (Lady Martin-Harvey), and includes: Gordon McLeod, Fred Grove, Albert E. Raynor, Eugene Wellesley, Alfred Ibberson, Leonard Daniels, D. Muir Little, Harold Carton, Eric Howard, Alan Lear, George Preston, Marie Linden, Bessie Elder, Elena Aherne, Enid Clarke and Mary Gray. Mr. Frank B. O'Neill, as usual, has charge of Sir John's business arrangements.

Miss Ethel Irving.

On Monday next Mr. Harold V. Neilson will present Miss Ethel Irving and company in "Mrs. Dane's Defence," at the Regent Theatre, King's Cross. This will be the first appearance of the present revival of Mr. Henry Arthur Jones' famous play in the London area. The company subsequently proceeds to Liverpool, Brixton, Bath, Westcliff, Brighton, Hastings, Eastbourne, Folkestone, Bournemouth, Newport, Swansea and York.

Stage Guild Agency.

Mr. Herbert Ralland has been appointed manager of the Stage Guild Agency, which it is hoped will shortly be in full working order.

"The Thirteenth Chair."

Mrs. Patrick Campbell has added "The Thirteenth Chair" to her repertory, and produced it with great success at Glasgow on Saturday, the 16th. Mr. Townsend Whitling is Mrs. Campbell's leading support.

The London Pavilion.

On Saturday Paramount's summer season at the London Pavilion will close with the run of "Wanderer of the Wasteland" and "Ruggles of Red Gap." The theatre will reopen on the following Wednesday, Sept. 3, with "Monsieur Beaucaire," featuring Rudolph Valentino. The picture has been directed by Sidney Olcott for Adolphe Zukor and Jesse L. Lasky.

The Park Follies.

A new version of Archibald de Bear's successful "Park Follies" was presented at the Devonshire Park, Eastbourne, on Friday. Three new members, Miss Stella Maris, Miss Muriel Clark and Mr. Leslie Hubble have joined the company. Mr. Edgar Allan Brown, who has been secretary and manager of the Devonshire Park, Eastbourne, for over twenty years, celebrated his silver wedding with a grand ball at that venue on Tuesday.

Playhouse, Liverpool.

The Playhouse, Liverpool, begins its fourteenth autumn season on Saturday, September 6, with A. A. Milne's comedy "Success." The second production will be a new play by Harold Brighouse, entitled "Mary's John," which is to be done for the first time at the Playhouse. Among other plays to be presented during the autumn are Bernard Shaw's "Misalliance," Somerset Maugham's "Cæsar's Wife," "Milestones" by Arnold Bennett and Edward Knoblock and Allan Monkhouse's "The Conquering Hero." The Christmas play is being specially written by A. P. Herbert (A. P. H., of "Punch"), in collaboration with William Armstrong, with music by Dennis Arundell.

The Play Circle, which meets in the theatre every alternate Sunday evening, and has now a membership of nearly 900, has arranged for lectures to be given by Clemence Dane, H. M. Walbrook, and other distinguished writers. The British Drama League will hold its annual conference in Liverpool in October, and Lennox Robinson has been appointed Shute Lecturer on the Art of the Theatre at the Liverpool University for the coming season. The Playhouse is now the oldest Repertory Theatre in England, and last year, during its season of 42 weeks, not only paid its way but made a profit. The company includes Herbert Lomas, James Harcourt, Hannam Clark, Hugh Williams, Una Dysart, Constance Pelissier, Elsie Irving, Primrose Morgan and Muriel Randall. William Armstrong, the theatre's director, will again produce all the plays.

Theatre Royal, Rochdale.

The Theatre Royal at Rochdale—one of the group owned by the Northern Theatres Co., Ltd.—has been closed for several weeks for re-seating, decorating and carpeting, and will re-open on Monday next, when "The Merry Widow" will be staged. An exceptionally fine list of bookings has been made for the autumn and winter season.

Tom Braithwaite.

The directors of the Grand Empire Theatres, Ltd., have appointed Mr. Tom Braithwaite as booking manager for their theatres, which include the Grand, West Hartlepool, Whitehaven, and Lancaster. Mr. Braithwaite will make his headquarters at Lancaster, where he has been resident manager for many years. He has had a wide experience, having been on the managerial side with E. Vivian Edmonds and Mary Austin, William Maclaren and Lily C. Bandmann, Thos. C. Dagnall, Milton Bode, Stanley Rogers, Percy B. Broadhead and J. B. Mulholland.

Bath's Panto.

Jack Cromo has arranged with Sir Arthur Carlton to produce "Little Jack Horner" at the Theatre Royal, Bath, at Christmas. Amongst the principals engaged are Dorothy Brett, Dorothe Laurie, Meg Hamilton, Charley Harvey, Tommy Nelldon, Edgar Sawyer, Ernest S. Hull, and The Cycling Brooks.

Fred d'Albert's Company.

The repertoire company presented by Fred d'Albert continues to do well at the Palace Theatre, Bedlington. Originally booked for six weeks, the company is now in its eighteenth week at Bedlington, following successful seasons at the Victoria, Stanley, and the Palace, Chester-le-Street. Fred d'Albert's policy is to stage only plays by the best authors, put them on correctly mounted and costumed and interpreted by experienced artists.

The Co-Optimists.

The Co-Optimists finished their six months' provincial tour at Folkestone, and are now rehearsing daily at the Palace Theatre, where they will present an entirely new programme on September 2.

Shaftesbury Theatre Orchestra.

A pleasing little function took place on Sunday evening last when the members of the Shaftesbury Theatre Orchestra entertained to dinner their genial and respected conductor, Mr. T. M. Tunbridge, and Mr. Gus de Grande. After dinner the Chairman, Mr. Percy Gayer, proposed the toast of the guests, which was happily responded to by them both.

Everyman Theatre.

With "Low Tide" withdrawn from the Everyman Theatre, Mr. Norman Macdermott has decided to respond to numerous requests by reviving "The Man of Destiny," for two weeks only, commencing to-night at 8.30. In addition to this play, "How He Lied to Her Husband" will also be done. Following these two, "The Devil's Disciple" is down for production as the first item in the Everyman's autumn programme.

Hemsley's Quick Changes.

The amazingly quick changes of scenic effects in "Alf's Button," which was produced at the Theatre Royal, Portsmouth, on Monday, are the work of the well-known craftsman, Harry Hemsley. One of the principal scenes is a modern house which is mysteriously transformed into an Oriental setting and back to a conventional oak chamber. Other scenes are submitted to the same quick changes. The whole of the "flats," lanterns, mats, cushions, and other properties, were designed by Hemsley.

Jersey Attractions.

In spite of the inclement weather the Jersey Opera House is having a splendid season, and Mr. Fred Benton is to be congratulated on the appreciation he receives from his patrons and on the fare provided. "Tons of Money" was recently presented, and was preceded by "The Belle of New York," "Omar Khayyam," and numerous other popular pieces.

The St. Aubin's Carnival was visited by over 6,000 people in a single evening, and proved a great success. The Prix d'Honneur was judged by His Excellency Sir Francis Bingham, K.C.B., K.C.M.G., and the Bailiff of Jersey, Sir William Vernon, K.B.E.

Many Happy Returns to—

Willie Rolls, Thursday, Aug. 28.
Robb Wilton, Thursday, Aug. 28.
Hilda Nelson, Friday, Aug. 29.
Cecil de Lee, Friday, Aug. 29.
Kate Cutler, Saturday, Aug. 30.
F. Sylvester, Saturday, Aug. 30.
W. Dryden, Sunday, Aug. 31.
P. A. Gawthorn, Monday, Sept. 1.
Horace Mills, Monday, Sept. 1.
Isa Bowman, Tuesday, Sept. 2.
Edna May, Tuesday, Sept. 2.
Marie Ault, Tuesday, Sept. 2.
Mike S. Whallen, Wed., Sept. 3.
Dorothy Craske, Wednesday, Sept. 3.

London, Aug, 26, 1924.

Dear Mother and Dad,

Some news for you. Last week, while playing the Alhambra, with my new single turn, I was immediately engaged for the new musical comedy "Poppy," now in active preparation for the Gaiety Theatre, London.

I am very grateful to Sir Oswald Stoll for kindly postponing my future dates, also Miss Sylvia Rosen, my sole business representative and manageress, to whom I have all my communications addressed. I am also thanking the London critics for their kind appreciation of my endeavours.

Busy rehearsing, so must close. With love to you both, and all the best to my old pals,

Your loving son,
Eddie Morris.

P.S. Take good care of "Shadow," bless him.

"ST. VANGLIA."

An Act of Homage by the Peasant Players.

A moving ceremony took place on Saturday evening last in the ancient Mission of the Inns of Court in the old Drury, when a group of simple peasant players, drawn from the villages round the Fleet, paid tribute to the memory of St. Vanglia, the founder of the News sense and their patron Saint. Appropriately costumed in their obviously home-made garments, certain of the villagers, representing the Boost Press, the Genteel Press and the Press of Purity, presented their gifts—one, a roughly designed gold crown, another a silver star (which he naïvely said he had plucked on his way), and the third, a gaudily-bound book containing an account of the achievements done in the name of the Saint.

Before the ceremony the peasants enacted certain scenes from the life of Vanglia, who has been cruelly snubbed by her enemies the Witch of Fleet Street. In the year 76 B.C. she was tried by the famous King Baluda, who condemned her to death, not for her boast that she was the first person to get an interview with Adam and Eve after the Fall, but for the self-confessed statement that she had founded the British Press. Then followed a scene in the condemned cell in which Vanglia tells her warder that they cannot kill her, for, like the Phœnix, she will arise from her ashes and become the ruler of the world. The flames behind the scenes bear a most realistic witness to the witch's burning, but a Greek Chorus, lapsing into the vernacular, informed us that, although the fire was 'orrid 'ot, Vanglia was not dead. So it proved, for her spirit pervaded the rest of this remarkable play. We see her in a modern newspaper office, inspiring the harassed editor, who is short of copy. An article on "Do Blue-eyed Curates Make Good Husbands?" is her idea, and her the notion that to graft shrimp glands would prevent bolshevism. Then we are shown the effect of her influence in the suburban home the following morning at breakfast-time, and how every member collapses on learning that their favourite food engenders various diseases.

The simple-minded players entered into their home-made drama with relish, although at times they were so overcome with emotion that they forgot their lines. King Baluda was played by a merry, mountainous fellow, one G. K. Chesterton, who appeared to enjoy his part enormously. He also appeared later as Famine, the skeleton who had stayed too long at the feast, and his quips and gags were greatly enjoyed by the audience. We understand that the peasants wrote their own parts. A certain W. R. Titterton (employed, we are told, at the Deanery) chose verse for his medium, and he acclaimed his lines with great vigour and oftentimes a real sense of tragedy. D. B. Wyndham Lewis, as Vanglia, was so overcome by the gravity of his lines that he spoke a good many of them into his cloak. Keith Chesterton acted the dumb wife of King Baluda with that charming naturalness often found in real peasant folk, and other parts were well played by Cecil Palmer, Hugh Martin, Aubrey Hammond, Anne Page, and Vincent Bourne.

The Peasant Players' first production was one of the most enjoyable rags ever indulged in by Fleet-street, and we look forward to their next production.

DEATH OF JOHN M. EAST.

We regret to record the death, on the 18th inst., of Mr. J. M. East, the well-known actor, producer and manager.

Mr. East, who was 63 years of age, made his first appearance on the stage in "Artful Cards" at the old Folly Theatre, under the management of John L. Toole. Subsequent engagements included parts with G. P. Huntley and Archer Prince, tours with Gatti's companies, pantomimes at the Crystal Palace, Prince of Wales' Theatre, Liverpool, and Nottingham; a tour with Mrs. Langtry, and another with Buffalo Bill's company in "The White Lily." Quitting this company, he toured throughout the mining districts with a specially selected London company.

Mr. East had five seasons at the Pavilion Theatre, Mile End, under Mr. Isaac Cohen, the company including Mr. Fred Wright, jun., Mr. Thomas Kingston and Mr. Leonard Calvert; and afterwards he fulfilled engagements at the Princess's and the old Olympic. He then undertook the production of all pieces for Mr. E. B. Phillips at the Parkhurst Theatre, and was released, on Feb. 8, 1892, to take over the business management of the Lyric Opera House, Hammersmith.

Mr. East produced no fewer than 12 pantomimes for Mr. Acton Phillips, as well as numerous plays, and he was a great believer in the stock system.

Of late years he was interested in film work, and played for the leading studios.

(*Continued from col. 6.*)

salary per performance. Any extra performances beyond twelve shall be paid for at the rate of one-twelfth of the weekly salary per performance.

(b) Where once-nightly performances are played, a week shall consist of six or seven performances and no reduction shall be made in the artists' salary by reason of such once-nightly performance. But on any evening on which twice-nightly performances may be given in a once-nightly week in addition to a matinée, the salary shall be increased by 25 per cent. for such evening.

STAGE GUILD TOURING CONTRACT.

Following is the Stage Guild Touring Contract, which has been agreed between the Managers' Section and the Artists' Section. The delegates who have been negotiating this contract found that it would be necessary to draft a separate contract for Chorus, which is being done. This contract therefore only refers to principals.

This Contract does not Apply to Chorus or Supers.

STAGE GUILD CONTRACT.
Once Nightly.

AN AGREEMENT made this.....day of .....one thousand nine hundred and twenty.....BETWEEN.....of.....(hereinafter called "The Manager") of the one part and.....of.....(hereinafter called "The Artist") of the other part. WHEREBY IT IS MUTUALLY AGREED as follows:—

1. The Manager hereby engages the said Artist to perform the part of.....in .....or/and such part or parts as the Artist may be cast for, also to understudy any parts the Manager may require subject to the terms and conditions as follows:—

2. (a) Subject to the proper fulfilment of the conditions hereof, the Manager agrees to pay the Artist during the continuance of this agreement a salary of .....per week. A week shall consist of six or seven performances. Any extra performances beyond seven shall be paid for at the rate of one-seventh of the weekly salary. Any less number of performances than six shall be paid for at the rate of one-sixth of the weekly salary per performance.

(b) In the event of the Manager requiring the Artist to give two performances nightly, the Artist shall then be entitled to additional remuneration at the rate of 25 per cent. of the above salary. The week to consist of twelve performances, any extra performance to be paid for at the rate of one-twelfth of the increased salary.

(c) In the event of the Manager desiring an option on the Artist's services such option can be entered into by mutual agreement which shall be made in writing.

3. The engagement shall commence on the.....day of.....or on such day not later than one week thereafter and shall be

(a) For the duration of the Tour.

NOTE.—*Where the Artist is engaged subject to a fortnight's notice, a line should be drawn through (a).*

(b) For an indefinite period terminable by either party giving fourteen days' notice in writing, such notice to expire after the last performance on any Saturday except in the event of termination of the tour when such notice may expire on any other day of the week. Such notice not to be given earlier than the termination of the first week. This condition shall however be subject to Clause 2 of the Schedule hereto.

4. (a) The Artist shall rehearse at ..... two weeks free prior to the first performance where the tour continues for six weeks and one week free when the tour is for less than six weeks. In the event of the engagement not continuing beyond six weeks, two weeks' rehearsal having been given, such six weeks shall be consecutive, failing which the artist shall be paid for the second week's rehearsal. All other rehearsals required by the Manager shall be given free during the period of this engagement.

(b) For rehearsals required prior to the first performance in excess of the period above stated the Artist engaged at a salary not exceeding Six Pounds per week and not being in receipt of a salary from any other engagement shall be paid at the rate of half-salary for each week of additional rehearsals and pro rata for less periods; no payment for rehearsals shall be required by an Artist whose salary is or exceeds £6.

(c) Rehearsals shall not exceed 36 hours per week.

(d) If rehearsals are extended beyond the hour when the ordinary means of transport is unavailable the manager shall pay any reasonable expenses that artists shall incur in providing proper means of transport for the return of the artists to their homes.

5. The Artist shall be deemed to be engaged exclusively by the Manager and during the continuance of this engagement shall not perform or otherwise exercise his talent for his benefit, or for the benefit of any other company, institution, person or persons, without the written permission of the Manager first had and obtained.

6. If performances shall not be given in consequence of fire, tempest, loss or damage in transit, accident, war, declaration of martial law, strike or lock-out, or from any unavoidable cause whatever beyond the control of the Manager he may determine this agreement, and neither party shall have or make any claim against the other except in respect of money payable up to the time of such determination.

7. The Regulations set out in the Schedule hereto shall be deemed to form part of this engagement and shall be binding on the parties hereto.

8. If any dispute difference or question shall at any time arise between the parties hereto in respect of the construction or meaning of this agreement or any of the terms and conditions hereof or concerning anything herein contained or arising out of this agreement or as to the rights liabilities or duties hereunder of the parties hereto then such dispute difference or question shall be referred to the Arbitration of an Arbitration Tribunal to be appointed in accordance with the provisions of the Articles of Association of the Stage Guild relating to Arbitration and the said provision shall be deemed to be incorporated in this agreement.

IN WITNESS whereof the parties hereto have set their hands the day and year first above mentioned.

Manager .....
Artist .....

SCHEDULE.
Regulations Applicable to this Contract.

SALARIES.

1. Salaries will become due after the close of the last performance in each week.

NOTE.—It is recommended that the Manager for the convenience of the Artist pays salaries on Friday night.

COMPETENCY.

2. (a) The Manager shall deliver the part or parts complete and such as can be clearly read at least one week before the commencement of rehearsals and the Artist shall after the third rehearsal be rough perfect in the words and business in his part or parts failing which this Contract may be terminated by the Manager without any liability whatsoever on his part.

(b) The Artist undertakes to rehearse and perform to the best of his ability and to carry out all reasonable instructions given to him by the Manager or his representative.

MISCONDUCT.

(c) Intemperance, brawling, bad language or conduct liable to bring the company into disrepute on the part of the Artist shall be sufficient to justify immediate cancellation of this Contract without any liability to the Manager. Any charge of intemperance shall be made at the time the offence is committed, the Artist and (for) the Manager, to have the right to call in a medical practitioner.

TRANSPORT.

3. (a) The Manager shall provide the Artist's transport from* ..... and from place to place where the play is produced during the engagement, also incidental transport whilst crossing London and other Centres and to* ..... at the termination of the engagement. The Manager shall not be liable for any Railway Fares through the termination of the engagement by the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager, and in the compartment assigned to him when a coach is reserved.

*NOTE. *These must be filled in before the contract is signed.*

(b) The Artist shall be allowed to have conveyed at the expense and cost of the Manager on ..... trains and boats and to and from the theatre and also to keep at the theatre subject to the permission of the Resident Manager, but at all times at the risk of the Artist, one travelling basket or trunk not exceeding One Hundred Pounds in weight, but the Artist shall pay all expenses to and from stations and places of the Artist's residence. The Artist shall be deemed to consent to the signing of any consignment note by the Manager, whether at "owner's risk" or otherwise for the purpose of such transport and be a party thereto.

RESIDENCE.

4. The Artist shall not without the written consent of the Manager reside more than four miles from the theatre in which he is appearing, but this provision shall not apply in the case of a theatre within the London Postal District Area.

DRESSING ROOMS.

5. The Artist shall accept and occupy the Dressing room accommodation assigned to him by the Manager or his representative

ILLNESS.

6. (a) The Artist shall present himself at the theatre half an hour before the advertised time of the commencement of the performance.

(b) Should the Artist not attend to perform his duties he shall, except in case of illness or other unavoidable accident, be subject to instant dismissal without liability on the part of the Manager. Notice of illness must be accompanied by a medical certificate and must be communicated to the manager as early as possible.

(c) In case of any alleged incapacity through illness the Manager may at his own expense request the Artist to be examined by a duly qualified practitioner selected by the Manager, and the Artist shall consent to such examination.

(e) In this clause the word "illness" shall include any bodily or mental infirmity.

COSTUMES.

7. (a) All character and SPECIAL costumes to be provided by the Manager. No Artist shall be required to provide any costumes which cannot ordinarily be used in a private capacity.

(b) Dressers may be employed at the option of the Manager and where employed shall be paid for by the Manager.

NOTICES.

8. All notices placed upon the call board of the theatre or place in which the Artist may be performing or rehearsing shall be deemed good and sufficient notice to the Artist. All other notices or communications by either party shall be in writing addressed to the Manager or Artist as the case may be at the theatre or residence.

THEATRE RULES AND REGULATIONS.

9. The Artist shall conform to the Rules and Regulations of the theatre in which he or she may be from time to time performing, and shall not do any act whereby the Manager incurs any liability, and the Artist shall be responsible for any such act committed.

PARTS.

10. All parts handed to the Artist from which to study shall remain the property of the Manager and shall be returned to the Manager whenever notice to that effect is given to the Artist. Should the Artist fail to return same forthwith the Manager shall be entitled to have the parts retyped or re-written and deduct the expense from any salary payable to the Artist.

REHEARSALS.

11. (a) No rehearsals shall be called for a Sunday except by mutual arrangement.

(b) Any special photograph call shall be treated as a rehearsal and every artist called shall attend the same.

MINIMUM WAGE.

12 (a) All engagements except as hereinafter provided made under this Contract shall be at a salary of not less than Three Pounds per week.

(b) Such minimum salary shall not apply to any person until he has performed in a professional company or companies for at least Forty weeks.

(c) The Manager shall be entitled to employ persons as stipulated in the foregoing Clause to an extent not exceeding twenty per cent. of the full strength of the Company except in the case of Shakespearean, Repertory, and Musical Companies when such percentage shall not exceed twenty-five per cent.

FAILURE TO PRODUCE.

13. If for any reason the Manager shall fail to produce the play or plays for which the Artist is engaged he shall pay the Artist an amount equivalent to two weeks salary.

WEEKS OUT.

14. (a) The Manager shall be entitled to one week out in ten of which the earliest possible notice shall be given to the Artist.

(b) In the event of the Manager having more than one week out in ten he shall be required to give fourteen days' notice of that week out to all Artists engaged for the duration of the tour (clause 3a of the Agreement) the Artist being free to accept any other engagement provided that the Artist shall give the Manager not less than seven days' notice of his intention so to do.

(c) All transport of the Artist in this event shall be provided by the Manager as provided for in Clause 3a of the Schedule.

(d) Rehearsals during a week out shall only be held by mutual consent.

15. This Contract does not apply to pantomime and special engagements.

16. In this Agreement words importing the masculine gender include the feminine.

This Contract does not apply to chorus or Supers.

STAGE GUILD CONTRACT.
Twice Nightly.

CLAUSE 2 IN THE AGREEMENT.

(a) Subject to the proper fulfilment of the conditions hereof the Manager agrees to pay the Artist during the continuance of this Agreement a salary of....per week. A week shall consist of twelve evening performances. Any less number of performances than twelve shall be paid for at the rate of one-twelfth of the weekly

(*Continued at foot of col. 4.*)

THE THEATRICAL SPORTS.

Races in the Rain.

MANY CREDITABLE PERFORMANCES.

The elements were not kind to the theatrical sports, run under the auspices of the National Association of Theatrical Employees, and the threatening clouds on Sunday, together with the occasional rain, kept many away from Stamford Bridge Grounds. Under the circumstances, the attendance was remarkably good, and the quality of the sport was undeniable. All the events were disposed of, although the rain fell pitilessly at times, and one of the competitors in the Veterans' Race caused some amusement by wearing his coat over his running suit.

A Cycling Sensation.

The thrill of the afternoon was provided by the Five-mile Cycling Championship. The trophy had been won two years in succession by Hickling, and it was expected that he would carry it off firally this year. It was not to be, however. The holder led the procession at the outset, but about midway Chappell took the lead, then dropped behind, leaving Fuller in front. Then Hickling again headed the field, closely pressed by Chappell, who forged in front. He in turn yielded first place to Fuiler, who went neck-and-neck with Hickling. In the course of a spurt Hickling again took the lead, and it was not till the final lap that Giamelli, with a splendid reserve of strength, came up hand over hand, and, amid great excitement, passed the tape first by two lengths from Hickling. The winner was heartily congratulated by Hickling, and received a great ovation.

"The Era" Shield.

While other events were proceeding the various teams who were to compete for possession of the coveted "Era" Shield were "trying-out" in a more remote part of the field, and stalwarts from many parts of the country "took the strain" gallantly. The Rotherhithe Hippodrome exhibited excellent form, and were opposed in the final by Islington Empire. The latter were disposed of very quickly in the first pull, but held out much longer in the second, and only yielded to Rotherhithe after a strenuous struggle.

Mr. C. Aubrey Smith, keen and attentive as ever, acted as referee, and another well-known personality was Mr. C. Hayden Coffin, who was among the judges.

An attraction of the afternoon was the appearance of Miss Binnie Hale, the latest arrival to West-End stardom, who presented the prizes.

Funny incidents were frequent, most of them being yielded by the Obstacle Race and the Sack Race, Nervo and Knox, the popular variety artists, being prominent in the latter contest.

Results.

Following is a list of the events and results—

Cinema Race. — Half Mile (open to cinema employees only), special Challenge Cup, presented by the Cinematograph Exhibitors' Association, London and Home Counties Branch. The cup will be a perpetual trophy, and may be exhibited for six months at the cinema represented by the winner at each meeting, subject to the conditions specified by the Sports Committee. Holders, 1923, P.C.T. 1st prize, S.P. tea-pot; 2nd prize, S.P. biscuit, butter and cheese dish.

This race was a disappointment, as only one competitor turned up, and W. A. Arlett, of the Pavilion, Lavender Hill, carried off a fifty-guinea cup for temporary possession and a silver teapot with a "walk-over."

Ladies 100 Yards Running Handicap.—1st prize, chubby umbrella; 2nd prize, silver-plated chain bag.—V. Jones (King's Theatre), 5½ yards, 1; R. Norris (Pavilion), 5½, 2.

100 Yards Running Handicap.—1st prize, leather suit case; 2nd prize, oak salad bowl and service; 3rd prize, silver-mounted ebony stick.—G. Cooper (Stoll's), 12½ yards, 1; W. R. Westrook (Golder's Green, 1, 2; A. E. Whale (Garrick Theatre), 12, 3. Time, 10 1/5. There was a false start. Cooper put up a strong spurt at the end, and won by a few yards.

100 Yards Girls' Running Handicap (under 14 years of age, daughters of N.A.T.E. members). — 1st prize, tennis racquet; 2nd prize, sewing set; 3rd prize, silver-plated butter dish and knife.—V. Jarman (Kilburn Empire), 13 yards, 1; E. E. Allen (South London), 6, 2; M. Calder (Grand Theatre), 7, 3. Time, 14 3/5.

100 Yards Veterans' Running Handicap (for men over 50).—1st prize, leather suit case; 2nd prize, S.P. cut glass salad bowl and servers; 3rd prize, case of briar pipes.—F. Bell (Willesden), 17 yards, 1; J. Bogden (King's, Portsmouth), 4½, 2; D. Davies (Empire, Cardiff), scratch, 3. Time 13 sec. Won by a yard, a foot separated second and third.

Boys' 100 Yards Running Handicap (under 14 years of age, sons of N.A.T.E. members).—1st prize, silver medal gold centre; 2nd prize, silver medal enamel centre; 3rd prize, bronze medal.—H. Gellard (Keith Prowse), 4 yards, 1; G. T. Lewis (Empire, Cardiff), scratch, 2; H. Watson (Notting Hill), 6, 3.

Tug-of-War Competition.—For a challenge shield presented by the proprietors of "The Era." Winner, 1923, Woolwich Hippodrome.—1st prize, silver medals gold centre; 2nd prize, silver medals enamel centre.—Rotherhithe Hippodrome beat Islington Empire by 2 pulls to 0.

One Mile Cycling Handicap.—1st prize, silver-plated Queen Anne tea service; 2nd prize, silver-plated teapot; 3rd prize, silver-plated egg cruet.—W. H. Fuller (Golden Domes, Streatham), 150 yards, 1; G. Collingwood (Strand Electric), 150, 2; E. Gibbs (Croydon Empire), 70, 3. Time, 2 min. 24 sec.

Quarter-Mile Running Handicap.—For the silver challenge cup presented by the Entertainment Protection Association. Winner, 1923, S. Haley.—1st prize, inlaid mahogany salad bowl and servers; 2nd prize, silver-plated flower stand; 3rd prize, one breakfast cruet.—T. Baxter (Strand Electric), 32 yards, 1; C. J. Greenwood (Willesden H.), 30, 2; W. F. Horne (Empire), scratch, 3.

One Mile Walking Handicap.—1st prize, case of cutlery (stainless); 2nd prize, case of three-piece carvers (stag); 3rd prize, silver-plated glass preserve.—F. Robinson (Daly's), 220 yards, 1; A. L. Brown (Strand Electric), 80, 2; V. H. Scottock (Palladium), 100, 3.

Half-Mile Running Handicap.—For cup presented by C. B. Cochran, Esq.—1st prize, inlaid mahogany clock; 2nd prize, fruit bowl and servers; 3rd prize, silver-plated sugar bowl and tongs.—W. H. Bevington (Shaftesbury), 66 yards, 1; A. G. Danver (Rotherhithe Hip.), 120, 2; H. M. Darsey (Little Theatre), 76, 3. Time, 2 min. 7 2/5 sec.

An interesting race, the winner finishing well in front.

220 Yards Running Handicap.—For the Coliseum silver cup, presented by Sir Oswald Stoll. Winner, 1923, A. E. Whale.—1st prize, rose bowl and plinth; 2nd prize, oak smokers' cabinet; 3rd prize, oak biscuit barrel. — Heat winners: W. F. Horne, Empire scr. (24 2/5 sec.); W. Heene, Empire, Cardiff, 18 (23 2/5 sec.); E. W. Jones, Billie Reeves, 12 (24 1/5 sec.); P. Jakeman, London, 13 (26 sec.); W. R. Westbrook, Golder's Green, 3; fastest second, C. Greenwood, Willesden, 13. Final: Heene 1, Westbrook 2, Greenwood 3; yard, 3 yards. Time 23 3/5 sec.

Five Miles Cycle Championship.—For the Dewar Championship Shield, presented by Lord Dewar. Holder, 1923, J. A. Hickling.—1st prize, oak smokers' cabinet; 2nd prize, oak barometer and thermometer; 3rd prize, case of fish eaters; lap prize, one silver medal gold centre.—G. Giamelli (Daly's), 1; J. A. Hickling (N.A.T.E.), 2; R. Gibbs (Croydon), 3. Time, 14 min. 27 3/8 sec. Won by two lengths; three lengths separated second and third. The lap prize was won by R. C. Chappell (Tottenham Palace).

220 Yards Managers' and Actors' Handicap.—1st prize, inlaid mahogany clock (8-day); 2nd prize, silver-mounted malacca walking-stock.—E. W. Jones (Balham), 4 yards, 1; H. M. Darsey (Little Theatre), 10, 2; P. Durham (Duke of York's), 2, 3. Time, 25 4/5 sec. Won by two yards; the same distance separated second and third.

One Mile Veteran Walking Handicap (50 years and over).—1st prize, oak barometer and thermometer; 2nd prize, silver-plated teapot; 3rd prize, china biscuit barrel.—J. W. Hall (His Majesty's), 85 yards, 1; H. A. Carr (Holborn), 85, 2; J. S. Keep (Comedy), 30, 3; yard, 2 yards. Time, 10 min. 1 3/5 sec.

Ladies Egg and Spoon Race (50 yards).—1st prize, silver-plated egg cruet; 2nd prize, silver-plated condiment set.—M. G. Walkling (South London), 1; H. Pond (Southend Hip.), 2.

Ladies' and Gent's Thread and Needle Race.—1st prize, silver-plated mesh handbag; 2nd prize, silver-plated honey jar.—E. Simpson (South London), 1; L. Burns (South London), 2.

One Mile Running Handicap, open to the profession.—1st prize, silver-plated tea service on tray; 2nd prize, entree dish (double); 3rd prize, butter dish.—W. H. Clarke (Cinema, scr.), 1; G. A. Simmonds (Palladium, 130)', 2; S. Cheney (B.N.O.C., 70), 3. Won by 10 yards. 50 yards between second and third. Time, 4 min. 46 1-5 sec.

50 Yards Ladies' Sack Race.—1st prize, chubby umbrella; 2nd prize, Milanese bag.—M. G. Wattling, 1; V. F. Jones, 2.

50 Yards Gent's Sack Race.—1st prize, miniature marble clock; 2nd prize, silver-plated honey jar; 3rd prize, spirit flask.—J. Hogden (Portsmouth), 1; G. Bailey (South London), 2; T. Knox (Palladium), 3.

50 Yards Boot Scramble Race.—1st prize, silver-plated egg cruet; 2nd prize, silver-mounted walking stick; 3rd prize, briar pipe in case.—J. Nervo (Palladium), 1; J. W. Hall (H.M.T.), 2; S. Ingham (Westcliff Palace), 3.

Four-lap Relay, for a Silver Cup, No. 2, presented by C. Aubrey Smith, Esq. Holders, 1923, Garrick Theatre. First Cup won outright by Holborn Empire.—1st prize, three silver-plated cake baskets; 2nd prize, three silver-plated butter dishes; 3rd prize, three cases military brushes and combs.—Purple Cinema (H. C. Hackett, F. Wolseley, W. J. Jennings), 1; Palladium (G. A. Simmons, P. Schooltor, H. Moore), 2; Strand Electric (L. G. Apolebee, J. Warner, J. Madre), 3. Time, 4 min. 11 4-5 sec.

Quarter-mile Obstacle Race.—Silver Challenge Cup, presented by Mr. and Mrs Matheson Lang. Winner, 1923, W. R Westbrook.—1st prize, inlaid mahogany clock (8 days); 2nd prize, leather attaché case; 3rd prize, silver-mounted walking stick.—P. W. Jakeman (Court), 1; W. R. Westbrook (Golder's Green), 2; W. H. Clark (P.C.T.), 3.

Items.

The 21st anniversary prize, a silver cup, for the competitor who had entered for the most events since the year 1903, the year the sports were taken over by the N.A.T.E., was won by Mr. Warner, who has entered 36 events since the inception of the sports.

The winner of the shield for the highest aggregate in all the events had not been decided upon up to the time of going to press.

The Palladium supplied the largest number of competitors. They totalled 53.

Pioneers of Sunday Sports.

At the end of the proceedings Mr. Hugh Roberts, the energetic secretary, before introducing Miss Binnie Hale, said that on behalf of the committee responsible for the event he wished to convey their appreciation of the patronage given them that day. For the pioneers of running sports on Sunday he would state that some people said that the more wicked you were the better luck you had. Unfortunately it could not be said they were lucky that year so far as weather conditions were concerned, but, taking everything into consideration, those who attended had nothing to regret, for the performances given on the field had justified the continuance of the N.A.T.E. annual sports. The committee were desirous that their appreciation should be extended also to the competitors. The performances that afternoon had been the outcome of long preparation and the sacrifice of a great deal of time in training for the events, and he thought he could honestly say without hesitation that some of the events that afternoon had been equal to any events on any other ground in this or any other country. The Five-Mile Championship was a race worthy of going a long way to see. He also wished to thank the judges, who had undoubtedly a very difficult task but had discharged it with every satisfaction.

The object of running the sports was a double one. One was to cultivate the spirit of sport in their industry, and the other was to alleviate the distress of their members by the proceeds. The entertainment industry had suffered acutely by the slump in trade, and those who had suffered most were those at the bottom of the ladder, and as they represented the latter class the distress was more particularly felt by their members than by others. He was pleased to see that so many had attended on such an afternoon, and he hoped that next year they would be blessed with better weather. He had great pleasure in introducing Miss Binnie Hale, who would present the prizes.

Following is a list of the officials:—

Clerk of the Course: W. Simpson. Assistant Clerks of the Course: G. Saunders and H. Hunt. Referee: C. Aubrey Smith. Handicappers: W. J. Pepper, A.A.A., and W. J. Pett, N.C.U. Judges: C. Malloy, C. R. Baughen, E. H. Neighbour, C. Taylor, C. Hartley Davies, Hayden Coffin, W. B. Foster-Bovill, R. D. Whitaker, A. P. Horne, W. J. Pepper, A.A.A., and H. Goodwin, N.C.U. Walking Judges: C. E. J. Gunn, C. Owen, and J. K. Kempton, Middx. A.A.A. Tug-of-War Judge: J. Tucker, Middx. A.A.A. Timekeepers: G. H. V. Jefferies, J. A. Kilcoyne, Middx. A.A.A., and W. J. Pett, N.C.U. Umpire: B. Leonard. Starters: J. H. Bailiff and G. Lawrence. Marksman and Whips: J. Garner, C. Church and P. Wright. Megaphone: A. Price. Prize Steward: B. Morley. Entry Steward: P. Sharp. Chief Steward: S. A. Hogg. Programme Steward: Mrs. Grierson. Box Office: J. A. Atterton and H. J. Kemp. Dressing-Room Steward: T. MacCarthy. Reception Committee: R. Finnigan, A. E. Wood, W. Davies, T. O'Brien, G. E. Pitman, H. G. Brookes and C. B. Finlay. Hon. Sec.: J. T. W. Callaghan.

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THE REALM OF MUSIC.

PROMENADE CONCERTS.

One of the few native novelties in the "Promenades" list this season was produced on Thursday, under the composer's direction. This was a Suite for Strings, by Miss Susan Spain-Dunk. The work can hardly be said to be remarkable for originality, for at every moment it betrays the composer's close acquaintance with long-accepted models. But that characteristic is likely rather to contribute to popularity with the public than to detract from it. And, though they are of unequal merit, there is charming music in each of the five movements: Prelude, Interlude, Romance, Scherzo, and Finale. The Suite was well received. On the same evening Mr. Jean Pougnet, the young violinist, made a favourable impression in Glazounov's concerto, and there was capable singing from Miss Alice Lilley (Debussy's "Air de Lia") and Mr. Andrew Clayton (Trial song from the "Mastersingers"). For the rest, works by Rimsky-Korsakov, Järnevelt, Bizet, and Liszt did their part in providing a programme of sharp contrasts.

Some fine Bach playing was heard during the week, from Miss Harriet Cohen in the concerto in D minor (piano and strings), and from a new pianist, Mr. Leon Kartun, who played the concerto No. 5 in F minor; and among several excellent performances by the orchestra under Sir Henry Wood the most outstanding have been that of Dvorák's "New World" symphony on Wednesday, and the First Hungarian Rhapsody of Liszt on Thursday.

A MUSICAL ENTENTE.

French and British composers are co-operating in a movement to encourage a freer interchange of musical works between the countries on both sides of the Channel. Since certain compositions from France are assured of a welcome here whenever they are heard, just as certain others of home origin have found favour over there, it is felt in musical circles that if French audiences are not alive to the attractions of many more British works, and conversely, if English audiences are deaf to those of many French ones, the probable reason is that they have not yet had a chance of hearing such works. So a Franco-British Concert Society is being formed by MM. G. Fauré, H. Rabaud, Vincent d'Indy, J. Guy, Ropartz, Maurice Ravel, Gabriel Pierné, Paul Dukas, and Florent Schmitt on the one side, and by Messrs. Arnold Bax, John Ireland, Granville Bantock, York Bowen, Eugene Goossens, Josef Holbrooke, Thomas F. Dunhill on the other, with the double object of stimulating a reciprocal public interest in contemporary music and of satisfying it with frequent performances. To that end a series of concerts is about to be arranged. Mr. Edgar Rueff and M. Louis Hervé are in charge of the administration, and an announcement will shortly be made.

PAVLOVA'S COVENT GARDEN SEASON.

There is cause for rejoicing in the programme issued for Mme. Anna Pavlova's season at Covent Garden. Not only is the season to last four weeks—from September 8 to October 4—instead of the fortnight first promised, but no fewer than seventeen ballets and some 100 divertissements are to be produced: so that each bill will be changed in one or more of its features. Only a few of the ballets are at all familiar to the present generation. "Ajanta" was first seen last year, and "The Fairy Doll," and "The Sleeping Beauty" (Tchaikovsky), are, of course, pretty well known. But Liszt's "Les Préludes," "Flora," "Amarilla," "The Magic Flute," and many others, have been so long due for revival that they will come practically as novelties; and at least two of the seventeen actually are quite new. These are "Don Quixote," and "The Romance of a Mummy." Mme. Pavlova has been at extraordinary pains to secure the right atmosphere for both productions. She, and M. Dandré, have just made a special journey to Spain to consult authorities on historical details of the "Don Quixote" period, and the scenery and costumes for this ballet have been painted and designed by Pacideo Karovin. The music is by Minkus, and M. Novikoff, who is again one of Mme. Pavlova's partners (the other is M. Volinin), is producing. The Egyptian novelty is of mysterious, hair-raising character, since it deals with the resurrection of an ancient mummy from its tomb. In this case the music is written by Nikolai Tcherepnin, the setting and the dresses are the work of Bilibin, the Russian painter long resident in Cairo, while M. Ivan Clustin is to produce. In the company will be found once more Mdlle. Butsova, whose name in its original English is Miss Hilda Boot, and we are to be introduced to a newcomer from Petrograd, Madame Fedorova, distinguished as a character dancer. The indispensable M. Theodore Stier will, of course, conduct the orchestra, which body is to be formed by sixty of the finest London players, with Mr. Wynne Reeves at their head.

NEW AMATEUR SOCIETY.

Yet another amateur producing band of players and singers has been formed, or is in process of formation, in South London, under the somewhat unwieldy title of the Wandsworth and District Operatic and Dramatic Society—soon, probably, to be reduced to the more workable and workmanlike "Wadods." Starting with forty members, the new society feels itself in a position to begin on the "Mikado" during the autumn. The "Mikado" is, of course, the amateurs' standby, and every well-conducted society produces it at some time or another; but the W.A.D.O.D.S. will be well advised to try their mettle later on on some light operas, both old and new, that are less hackneyed and unfairly neglected. Few organisations of the sort start with the advantage of the help of an established orchestra, such as the Wandsworthians are able to command owing to the connection of their conductor and musical director, Mr. William C. Butterworth, with the South London Butterworth Rembrandt Orchestra.

NEW PUBLICATIONS.

The vocal score of "Midsummer Madness," now running at the Lyric Theatre, Hammersmith, is published by Curwen and Sons, Ltd., at 6s. This little "play for music, by Clifford Bax, the lyrics set to music by Armstrong Gibbs," is one that may with confidence be recommended to accomplished amateurs. None of the numbers is very difficult or to be reckoned outside their range in any other respect, and they may be assured of much joy in the rehearsing of those delightful quartets and duets and songs sung by Pantaloon, Harlequin, Mrs. Pascal, and Columbine. A further recommendation is that the play is written for four characters only, and that the music is scored for quite a small orchestra, consisting of one flute, two clarinets, one bassoon, two violins, one viola, one violoncello, and pianoforte. The orchestral material may be hired by arrangement from the publishers. "Neglected Moon," Mrs. Pascal's song, dedicated to and sung by Miss Marie Tempest, is also issued separately.

At least three years have gone by since Mignon Nevada sang here in opera; and to say that she has been much missed is rather to underestimate than to exaggerate our operagoers' sense of loss. None who heard her in, for instance, "Othello," with the Beecham Company, will have forgotten the impression made by her performance. It looks now as though Paris is to claim her for many months more yet, for in October she enters upon an engagement—to last the whole season—at the Théâtre des Champs-Elysées, under M. Albert Wolff's direction. Here Miss Nevada will sing, among other rôles, the leading soprano part in Rimsky-Korsakoff's "Snegorontchka" ("The Snow Maiden"), which Parisians are to hear for the first time. Later she will appear in a revival of Herold's charming too-long-neglected "Près-aux-Clercs." Then, at the gala celebrations of the Ambroise Thomas centenary at Metz in November, she is to sing Ophelia in "Hamlet," the part in which she made her London début at Covent Garden in 1910.

FROCKS AND FANCIES.

Directoire Arriving—The New Shawl and Still Newer Furs—Batik in a New Form—The New Poor Jewellery—The Triumph of Black.

Now is the time to read, mark, learn and inwardly digest the little bits of news that filter across the Channel from the French "collections" still being shown. Those who are "resting" can scheme and plan and make mental notes of their frocks and frills—to say nothing of their furs—for autumn wear. Those all fixed up with good parts just read and smile, and know that all things come to those who can wait—and pay!

Directoire Again.

From Paris comes the news that the Directoire influence is not only making itself felt, but is most decidedly making itself seen. The thin edge of the wedge was, of course, the tall crowned hat; now there are highwaymen coats, and before we can look round there will be those so graceful long Directoire sticks.

Shawls.

Velvet, the plain, the panne and the adorable "Smyrnes," are shown in almost every show of note, and I have bought, no, not in Paris, but over here in England, the loveliest shawl, with a deep, deep fringe, and painted all over in a lovely medley of dull bronzes, greens and old golds. It is ornamental without any shadow of doubt, and it is useful, for I can count several of my old evening frocks as new ones—when they are hidden by this square of beauty, which might easily be taken for a real Gallenga.

Furs—New and Old.

If your mind turns fur-wards, there will be plenty of choice this winter. From Russia have already come some marvellously effective new skins—the coats of various members of the rat family. "Duret" is a warm, creamy skin, with greyish shadows; but it is so soft and silky that I doubt if it ever graced the body of a rat. "Borondiky" is yellowish in tone, with narrow, dark stripes, and makes no secret of its origin. At Le Touquet, where the rich gather, coming on from Deauville, and equally exotic watering places, there are shops full of wonderful furs—at wonderful prices, of course—antelope coats and wraps of leopard. But the skin, or rather the feathers, for the coming winter will, I am told, be the plumage of the albatross. The grebe has died a speedy death.

Shingled Still.

The great controversy raging round the shingled supplies much food for thought and talk. I went to the Lyceum Theatre the other afternoon to see Miss Dorothy Sparrow, who is now playing "The Merry Widow," whilst Miss Nancie Lovat—and her understudy—take a rest and get fit again. I found her answering some of her vast correspondence, bending her pretty head, with its wavy mass of shingled corn-coloured hair, over the writing desk. She told me quite emphatically that she will remain one of the shingled, whatever fashion may do or say. But then it suits her! Her leap up the ladder of fame was sudden and unexpected, but she is taking what the gods send with a smile, and loving it!

Woollen Batik.

A friend in the north writes to tell me of some marvellous woollen Batik scarves she has seen on the golf courses there. They are few and far between at present, and are perfectly wonderful in their colourings. They are painted on the same principle as the jumpers and scarves we have worn through the summer and spring, but the background is a soft woollen one instead of being crêpe de chine or silk.

Fake Gems.

The bogus jewellery craze shows no signs of abating—whatever may be said to the contrary. I hear of one big Paris wholesale firm who export these mock jewels to this country in quantities not to be despised, and as soon as the packages are unpacked the contents are sold like the proverbial "hot cakes." The long ropes of pearls as big as peas are not now as popular as those tight necklaces which cling round the base of the throat quite closely, and which are made of pearls as big as pigeon's eggs—or very nearly. They are clasped behind quite neatly with fake emeralds, rubies or diamonds, and sometimes, but not always, have earrings to match. The glass bangles have had their day, and people are now wearing those of artificial emeralds or other stones set quite neatly in silver settings, some of which are stiff and others quite flexible.

Black.

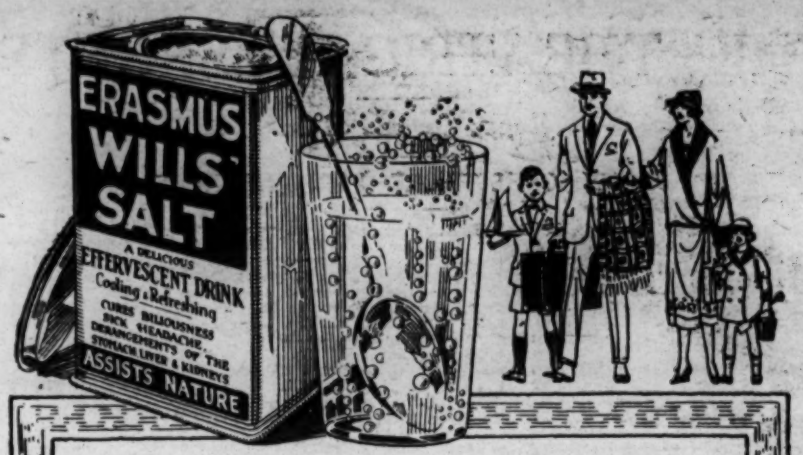
Although it is said that everyone is wearing either beige or some other neutral tone of the "sand" order, there are still quite a lot of people who are wearing—and ordering—new black frocks. I saw the pretty Mrs. Dudley Coats lunching at the Ritz the other day, and she was in black even to her earrings—the only touch of colour being in her "sunburn" stockings. The same evening I dined and danced at the little Bullfrog Club, and there was Isabel Jeans—in black—and Miss Dorothy St. John, also in black. So it doesn't look as if black is to die the natural death predicted for it. Black velvet is one of THE materials for the winter, and I could give you quite a formidable list of well-known people who have just been ordering black frocks or suits of one sort or another.

Fur-bordered Tunics.

There was quite a stir in musical circles last week when Miss Susan Spain-Dunk conducted her own compositions with Wagner's celebrated baton at the Queen's Hall. I noticed that both she and Miss Alice Lilley wore the same type of frock—fur-bordered tunics with long-waisted bodices. Miss Spain-Dunk chose a white one, but Miss Lilley had chosen that deep red which is going to be so popular this coming winter, and had her bodice pleated instead of plain.

A CURE FOR DEAFNESS.

A very interesting demonstration of the efficacy of finger surgery in the amelioration, and in suitable cases the cure of deafness was given by Dr. C. Paul Snyder, of Philadelphia, and Mr. Wilfrid A. Strecter, the well-known Glasgow osteopath, to a number of pressmen and others at the Hotel Cecil on Wednesday. Three patients underwent the treatment under a mild anæsthetic—a young man, a woman, and a well-known member of the Fourth Estate, who had come as a visitor. In each case the treatment—a simple but highly skilled manipulation by the surgeon's fingers on the interior muscles of the throat and neck—had very favourable results, the hearing in each case being greatly improved, with the possibility, we were assured, of an eventual complete cure. Mr. Frank Boor, of the London Hippodrome, occupied the chair.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A new film projector which, it is claimed, may revolutionise the present system of projection is being exploited in cinematograph circles. It is known by the name of "The New Arcadia Projector." The apparatus has no shutter, and "flicker" is therefore obviated, thus ensuring a steady picture, with 100 per cent. light always on the screen; jerks and strain on the print are avoided by a continuous feed; the carbon feed control is automatic, ensuring longer burning from carbons; starting and stopping is also automatic; the machine is silent in working; there is no risk of fire; and the projector can be easily adjusted to any angle, with full picture, framing apparatus and register. The object of the inventors has been to produce a projector throwing a picture which would run continuously and smoothly and without risk of eye-strain to the onlooker, and it is claimed that "The New Arcadia" machine accomplishes this, the screen showing a picture reflecting that softness and restfulness which cinema goers welcome. Details and particulars of the new projector can be obtained from Arcadia House, 27, Soho-square, London, W.1.

DANCING CHAMPIONSHIP.

The Eastern Counties Dancing Championship opened on Monday, the 18th, at the Pier Winter Garden, Southend-on-Sea. The judging was done by public ballot, and after M. Camille de Rhynal, the technical director, had explained to the audience some of the points to watch, six couples were selected to enter for the semi-finals, which take place at the same hall on Sept. 10.

"Married People," the film shown by Wardour at the Shaftesbury Pavilion, provides Miss Mabel Ballin with a part which is eminently suitable to her pert and pretty personality—that of a young wife who enjoys to the full the pleasures of life made possible by her husband's early prosperity, but who runs perilously close to the upsetting of her marital fidelity owing to the wiles of a suave fellow who obscures her vision by innuendo and flattery.

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THE VARIETY REVEILLE.

NO undue spirit of optimism is needed to induce the belief that variety is reasserting itself in public estimation. More than 50 per cent. of the current week's bills at London and suburban halls are composed of music hall turns, and in the provinces the proportion is equally maintained. The position compares agreeably with the past few months, when in a certain week one big circuit showed no variety offering whatever. The return of the Oxford Theatre to its old love is a convincing sign of the revival of the music hall. It is a mistake to suppose that London is any particular indication of what is taking place in the provinces. The metropolis has an ever-changing population, who might have a taste for any form of entertainment; but in this case the provincial towns are really responding to London's lead. We hear of big returns in a number of suburban and provincial halls where variety is presented, and without any abnormal embellishments in the way of scenic equipment. Before the war it was predicted that the entertainment of the future would be a combination of comedy, dramatic thrills, music hall turns, and pictures. The revues, it was declared, had cultivated a taste for spectacular environment, and no entertainment would be tolerated that did not fulful that requirement. People are beginning to realise that not only can the artist work more effectively alone, but the audience can concentrate better on his work when their attention is not distracted by scenic display and the movements of the "Beauty Chorus." Each music hall artist gets his engagement on his merits, and because in the judgment of the booking manager he is the best exponent of his particular form of entertainment, but in revue an inferior act which would not live on its own can be slipped in and pass muster. From that point of view, clearly the audience gets best value for money out of the variety turn.

Music Hall Re-awakening.

In face of prospects so promising, the question, "What's wrong with the Music Hall?" propounded by MR. JAMES AGATE in the "Evening News," seems a little inopportune. MR. AGATE does not merely put the question. He destroys any hope of a solution of the problem by the assertion that the variety theatre is virtually dead, and disposes of the question to his own satisfaction, if not to ours, by declaring that its demise is due to the fact that it has become respectable. MR. AGATE declares that "the familiar virtue of the old music hall was that it joked openly of the things commonly relegated to the bar parlour," and connects with those days the names of DAN LENO and CHEVALIER. If there was one distinction more than another about the lamented LENO, it was that his humour was always clean and his jokes such as would not offend the ear of the most innocent; while CHEVALIER, whose popularity depended upon his artistic portrayal of character amounting almost to genius, was as far away from vulgarity as Mars, about which we are getting so excited, is from the earth. He sneers at the musical act, but he apparently does not appreciate the fact that those who offer those acts are representative of the cream of the profession and are fast developing in the British mind that love of music which we have always maintained is only latent.

Criticism of the Halls.

We are convinced that variety is coming back with flying colours. Revue is languishing on the halls, the cinemas are yielding fast to the increasing attractiveness of the vaudeville turn, broadcasting has done its worst, and the old music hall, having weathered the storm, is returning virile and attractive as ever. Our comedians are worthy to be compared with those of the old school, the speciality acts are cleverer and more novel, while the innovations are those which help the music hall to realise its name.

Instead of allowing their columns to be used for the purpose of bludgeoning the music hall, editors of the London Press should deal more generously with the palaces of smoke and song in the matter of space. There is often more interest to be found in one variety act than in a whole evening's play, and sympathetic articles in the Press would do much to help the halls to that glad awakening of which signs are so agreeably manifest.

SOME TOURING STORIES.

By DAVE BURNABY.

I am a keen wireless fan. I had been getting America successfully for several evenings, or several early mornings, and at last I invited a party of distinguished actors and actresses, some Shakespearean, some of comedy, some of drama.

We assembled before midnight, and, of course, had to while away the time until 2 a.m., when American stations are busy. So I thought I would help to amuse my guests, or rather to play a practical joke upon them. With the assistance of a friend, and unknown to the rest of the party, I fixed up a separate loud speaker in another room, and connected it to the lead in the room above.

Then, to the surprise of the party, came the words in Yankee language, "Hello, hello; America calling." We rattled paper to make a sound like atmospherics, and then started, softly at first, a gramophone record, which played an American jazz tune. And the people in the room above thought it was wonderful—until at length I was rumbled. Then I had to show them how they had been "had." I asked a Shakespearean actor friend to come downstairs to try the effect of their Shakespearean voices through the loud speaker. This they did, and they fully imagined they were speaking to us. As a matter of fact, I switched over the leads, and instead of listening to their voices they heard ours shouting "Rotten; cut off." Finally, we heard America quite distinctly.

The Co-Optimists were playing in the West End, and I heard a man say to another, "What is on at the Royalty to-night?" "Oh," replied the other, "I think they call themselves prohibitionists!"

When I was with "The March Hares," a pierrot troupe on tour, I and the manager used to travel in all sorts of public vehicles in the town and talk freely about our show as a form of advertisement. "Where are you going to-night?" I would ask the manager. "Oh, I shall go and see 'The March Hares,'" he would reply. "It's a wonderful show."

We had done several journeys on this particular day, and on the last one I asked a fellow-passenger in a brake whether he was going to see "The March Hares." "Go and see 'The March Hares?'" he said furiously. "No; I'd rather go and see the blinkin' fireworks!"

At Bexhill we intended to give a matinée, and waited anxiously for the public to turn up. Outside the hall we had a poster of the "March Hares" showing a man with a blunderbuss shooting at a lot of rabbits. But, despite this, nobody came until, at five minutes to three, an old lady made her appearance. Then we thought we should have to give a show. At length the old lady came up to the manager and said: "Is there any shooting in this show?" "No," said the manager, "no shooting at all." Then she pointed to the poster and said: "I don't believe you." And then she left the room and walked away. We were all greatly relieved!

For presentation at a certain pier I had written for myself what I thought was a good number, which would show my versatility, and in which I had to do some conjuring, play the cornet, and also do a ventriloquial act. I had arranged with a personal friend of mine to do the dummy's work off the stage. Everything was well arranged at rehearsals, but on the opening night my friend got fed up, and without telling me took off his make-up and sat in front. When I came to do the ventriloquial act—well, there was no dummy!

(Photo, Stage Photo Co.

DAVE BURNABY.

I was driving up to the golf course at Le Touquet, and on the way said to a man whom I met: "Parlez vous English?" "Yes," said the man, "and a damned sight better than you, sir."

We were motoring to a golf course in a town in South Wales, and did not know the way. After asking, without exaggeration, about 100 people, we got to the course, but it took us an hour and 20 minutes to do so. And then, knowing the road, we got back to our starting-point in ten minutes. It's the worst of these good Welsh country folk, you cannot understand their English!

During our tour the Co-Optimists did wonderful business. We have had an excellent tour, and are now looking forward to opening at the Palace in September. It is, however, very difficult to get new funny things, but I think our programme for the Palace will beat any of those we have had before.

I have enjoyed being on tour, because I like the fresh air. I like the hospitality of the provincial people, who are always anxious to entertain you at parties, at golf, or race meetings. Everybody we have come across seems to be a co-optimist.

But naturally there is no place like London for an actor.

THE DRAMA IN AMERICA.

"No Other Girl"—"Dr. David's Dad"—"Dancing Mothers"—"Marjorie"—"Dixie to Broadway"—"Sweeney Todd" à l'Americaine—Actors' Equity Association Move.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Aug. 16.—"No Other Girl," a musical comedy in three acts, has opened the season at the Morosco Theatre. The book is by the late Aaron Hoffman, the lyrics and music by Bert Kalmar and Harry Ruby. The first and last acts are laid at Quakertown, a village halfway between Philadelphia and New York. The central character is Ananias Jones, the village ne'er-do-well and scapegoat. Several persons believe he is a genius, including Hope Franklin, the innkeeper's daughter, the belle of Quakertown. Jones has a Wallingford dream of making the place the most prosperous hamlet in New Jersey, and two acts of the play are consumed in showing how he sold a get-rich-quick idea that proved to be genuine. In the last act Quakertown has taken the Jones' cure for decayed villages and become quite prosperous. A main road runs through the place, motor-cars pass there three at a time, and villas have replaced the cottages. Eddie Buzzell as Ananias Jones and Helen Ford as Hope Franklin are both very good, and the other parts are in competent hands. The piece is enlivened by numerous dances, and two songs that make a hit are "After the Curfew Rings" and "No Other Girl Will Do."

"Dr. Davids' Dad."

"Dr. Davids' Dad" is an adaptation from the German of Armin Friedman and Louis Nerz, and has just been produced at the Vanderbilt Theatre. It tells the story of an old man who devotes his life to the advancement of his son, Dr. David Stieglitz. Despite his good intentions, old Stieglitz becomes a nuisance and a bore, until the son, in self-defence, is obliged to put him out of his office. The play ends happily, however.

"Dancing Mothers."

"Dancing Mothers," a play in four acts, by Edgar Selwyn and Edmund Goulding, was produced at the Booth Theatre last Monday, and proved to be a domestic play relating the story of a woman who breaks loose in order to have "a gay time" at the age of 40, with the laudable intention of providing an object lesson for her philandering husband and her flapper daughter. The theme of the play seems to point to a conventional ending, but instead of that there is an unexpected climax, for the wife and mother leaves her husband and daughter at the final curtain, apparently never to return. Mary Young as the wife, Helen Hayes as the daughter, Henry Stephenson as the husband, and John Halliday as a man-about-town make the most of their opportunities.

"Marjorie."

"Marjorie," a musical comedy in three acts, has made a hit at the Shubert Theatre. The book and lyrics were written by Fred Thompson, Clifford Grey and Harold Atteridge. The music was composed by Sigmund Romberg, Herbert Stothart, Philip Culkin and Stephen Jones. Pleasing melodies,

(*Continued at foot of col.* 4.)

(*Continued from col.* 3.)

an energetic and comely chorus, and, above all, the cleverness of the principals, should make this piece an enduring success. Elizabeth Hines is the star, and in the rôle of Marjorie Daw easily maintains her popularity, singing and dancing delightfully. The four "featured" players, Andrew Tombes, Richard Gallagher, Roy Royston and Ethel Shutta, keep the fun going at a lively pace, and are liberally applauded. Mr. Royston, who made his American début in "Peg o' My Dreams," confirms the good impression he made in the earlier piece.

"Dixie to Broadway."

"Dixie to Broadway," produced out of town, by A. H. Woods, has had an enthusiastic reception. A very jazzy show is this, from all accounts. In fact, it is said to "jazz all its predecessors to a standstill." The company is coloured, and about everything in the way of present-day theatrical entertainment has a place in the programme. There is an entirely new and different version of the Chauve Souris of Balieff, including a skilfully executed adaptation of the famous "Parade of the Wooden Soldiers," and it is said that there is more motion in less time than can be discovered anywhere, unless it's at Niagara Falls.

"Sweeney Todd."

"Sweeney Todd," as presented by Wendell Phillips Dodge at the Frazee Theatre, might well be advertised as "a play with music." It is a hybrid entertainment, but the interpolations earn more appreciation than the drama. With these exceptions, nothing has been left undone to reproduce this old play in the original manner, and its spirit and atmosphere are fairly well preserved. The fault with this revival, as with others, is the actors' tendency to turn the piece into a burlesque. Percy Baverstock, as Col. Jeffery, and Mercedes Desmore, as Johanna, act their parts seriously, instead of serio-comically, and these two players are conspicuously successful in amusing the audience. Miss Desmore's rendering of "Maggie's Secret," and her duet with Mr. Baverstock, "No, Sir!" are splendidly done, and win no end of applause. Elwyn Eaton, as Dr. Aminadab Lupin, sings "What Would the Congregation Say?" and makes it a highly diverting number. A small, but efficient orchestra plays the incidental music admirably. On the whole the American idea of this English classic is quite novel and amusing.

"Rain," with Jeanne Eagels, will continue its long run in this city in September at the Gaiety Theatre. It was produced at Maxine Elliott's Theatre on Nov. 27, 1922, and ran till May 31, 1924.

Actors' Equity Association.

The Actors' Equity Association has just passed a resolution permitting its members to work in the same casts with members of the Fidelity League, considered an opposition body.

THE PLAY IN PARIS.

Preparing for Next Season—Revival of Old Melodrama—More of Shaw in Lutetia—New Playhouses.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—Rehearsals are now in full swing for the inauguration of the 1924-5 season, which will commence the first week in September. And this reminds me that "Swing" is not to be the title of the new operetta by Yves Mirandes, music by Moretti, to be produced about September 5, at the Bouffes-Parisiens. The name now chosen is "La Jolie Bêtise." To-day week the Daunou will reopen with Louis Verneuil's "Lison," as we have already announced, Jane Renouardt (manageress) being in the cast. A few days later we are promised, at the "new" Nouveautés, the première of a romantic love yarn, "La Guitar et le Jazz Band," adapted from his novel and film by H. Devernois, in collaboration with Robert Dieudonné (the latter also adapting the American musical comedy, "Sally," for the French stage, of which a translation was prepared by E. G. Kendrew). Then a revival at the Ambigu of the French version of "The Great Night," of Leopold Kampf, which was first given at the Theatre des Arts by Miss Andrews. Mlle. Nivette will hold the rôle then created by Vera Sergine.

Revivals.

Awaiting Mere's "Tentation," Leon Volterra will begin with a revival of Armond and Gerbidon's "L'Ecole des Cocottes," with Mlle. Spinelly, at the Theatre de Paris next week. Likewise, on Saturday next A. Franck will resume the run of Sacha Guitry's Revue de Printemps at the Theatre de l'Etoile. The Theatre Antoine revives Verneuil's "Ma Cousine de Varsovie" with the author the same evening. There are also due the following week revivals of Savoir's "La Grande Duchesse et le Garcon d'Etage," at the Avenue; Paul Vialar's "L'Age de Raison," at the Edouard VII.; and "Ta Bouche," at the Varietés, prior to "Mme. l'Archiduc." Other rehearsals in hand are Henry Bernstein's "La Galerie des Glaces," for the Gymnase; H. Kistemaeckers' "L'Amour," for Porte Sainte-Martin; a local version of Pirandello's "A chacun sa verité," for C. Dullin's Atelier (Theatre Montmartre); Hennequin and P. Veber's "Le Monsieur de Cinq Heures," at the Palais Royal; and the new piece of José Germain and Paul Moncousin, "Maman Jolie," with Gabrielle Dorziat, at the Vaudeville; and Armont and Gerbidon's "Un Chien qui rapporte," at the Potiniere.

And then Parisians will rush back to their beloved city from fashionable Normandy resorts—regretting they had not taken their skates—to be melted, perhaps, by the heat wave expected in September, notwithstanding contrary prognostications due to the reported premature departure of the swallows, the first time in August for 50 years. As we have read in Paris on the posters this week: "You never can tell."

"La Fille Elisa."

The Theatre des Folies Dramatique on Thursday revived "La Fille Elisa," adapted in 1890 by Jean Ajalbert from the book of Edmond de Goncourt. When first produced 35 years ago by the Theatre Libre stage society, founded by André Antoine, at a private performance, it was considered of the advanced school, and branded as a "daring" attack on society. To-day this sensational three-act melodrama is a sort of mixed show which the Censor (if there were one in France) would not worry about. Mme. Damia, the café concert songstress, plays the title rôle, and has introduced an innovation by rendering some of her ditties in the second act It is amusing now to remember this play was once the object of a "question" in the Chamber of Deputies, and that the then Socialist Millerand, the recent President of the Republic (at that time a simple member of the House), spoke in its favour. The present revival is quite interesting, and Mme. Damia is very good in the difficult part of the unhappy street girl seeking redemption through the pure love of a young soldier. During their sojourn in the country she accidentally kills her lover, and is condemned to life imprisonment for murder, mainly because of her past. It is a vivid criticism of legal procedure of the past in such criminal cases, where the accused had little chance in those days if there was anything previously against him. Thus this girl Elisa got a life sentence for what the audience knew was an accident. The trial scene and the prison episode are well represented. Mevisto brings down the house as the defending counsel.

"Une Fille Ardente."

Of quite a different category is the three-act farce by Alin Monjardin given at the Theatre Comedia, also on Thursday evening. Without any novelty in the situations "Une Fille Ardente" causes plenty of laughter. A barrister impersonates his unknown father in order to hoodwink his wife when having a good time outside the home. He becomes entangled in the net of an amorous Cuban lady, an ardent creature from whom it is hard to get separated, until he prevails on a friend to make up to her and then pretends to catch them in the act. Geo. Cahuzac plays the barrister, supported by Germaine Geranne, Simone Montalet, Olga Nilza, and Clary Monthal (the latter as a philosophical "slavey").

"On Ne Peut Jamais Dire."

The Macdona Players are pursuing their successful career here, the third and last week at the Theatre Albert I. panning out with much better results than the first. A regular following for George Bernard Shaw has been established in the French capital—there is a full house at every performance—to such an extent that the Shaw season is prolonged here for another three weeks, to be continued at the more central Theatre Michel on Monday with "Man and Superman," the novelties for the Parisians being "Man of Destiny" and "The Dark Lady of the Sonnets," due later in the week. Mr. Esmé Percy has now joined the company as assistant manager. Finishing up at the Theatre Albert I. on Sunday evening, the admirable company of Mr. Charles Macdona gave "You Never Can Tell" in English, which is fully criticised in the local press under the title of "On Ne Peut Jamais Dire" (an exact translation). Mr. Tom Mowbray, in the part of a butler, comes in for much praise, with Howieson Culff, Arthur Claremont, Geo. S. Wray, Bessie Rignold, Valerie Richards, Edith Ife, Florence Jackson, Dora Macdona, Catherine Hay, and indeed the entire cast, receiving flattering notices.

When the British company clears out of the Michel the new play of Noziere, "Le Mari d'Aline" (postponed from last season), will be offered by Trebor and Briget, with Signoret and Suzy Prim in the leads.

New Theatres for Paris.

M. Trebor will be also connected with André Brulé in the management of the Theatre de la Madeleine, now nearing completion, close by the church of which the latest playhouse will bear the name. The inaugurating vehicle will be "Manon, Fille Galante," by Albert Flamant and the late Henri Bataille, with Raimu, André Brulé and Mme. Jane Marnac as principals.

The new Moulin Rouge music hall is also well in hand, and will be opened in the autumn by F. Salabert and his groupe, with a revue for which Jacques Charles has been retained as producer. Work on the new Apollo is not so advanced, but M. Salabert and his friends hope to inaugurate this lyrical house this winter with the French adaptation of "Sally," for which Elsie Janis will probably return to Paris.

THE VARIETY WORLD.

Variety Again at the Oxford—The Harry Masters Concert—Death of Well-known Song Writer.

Oxford Returns to Variety.

The New Oxford returns to variety on Monday under the management of Mr. Charles Gulliver. A strong bill has been arranged for the re-opening, the company including Norah Bayes, George Bass, Charles Austin, Herschel Henlere, Aslanoff Russian Troupe, Marjorie Fulton, the Seattles, and Niblo and Parrott. Mr. A. C. Rowlands has been appointed assistant to Mr. Edward Foster, the New Oxford's manager.

The Harry Masters Concert.

At the Palladium, on Sunday next, at 7, a tribute concert to Mr. Harry Masters, late booking manager and chief of staff of the L.T.V., will be given under the auspices of the National Sunday League. Artists who have promised to appear include :—

Charles Austin, Fred Barnes, Burr and Hope, Coram and Jerry, Lena and Peggy Chisholm, George French, Jack Hylton's Band, Dorothy Lena, Jack Lane, Lily Long, Billy Merson, Naughton and Gold, Nervo and Knox, Lorna and Toots Pounds, George Robey, Two Rascals, Leslie and May Stuart, Leslie Sarony, Ella Shields, Tucker, Little Tich, Harry Tate, Harry Thurston, Versatile Three, Wish Wynne, Walter Williams, Nellie Wallace.

Seats range from £1 1s. to 2s. 4d., including tax, and they may be booked at the League offices or at the Palladium.

Vaudeville Golfers.

The Vaudeville Golfing Society, after their August holiday, now get into full swing again. The first fixture booked for September is the Sudbury Bowl competition, which is down for Thursday, the 4th. It will be bogey play.

German Contracts.

The V.A.F. has received advices from the management of the Metropol, Berlin, who are also proprietors of the Cunsterpiele Hotel, Danziger Hof, Danzig, to the effect that British artists holding contracts should proceed to Danzig to carry out their engagements, as the theatre will reopen on Sept. 1.

Motoring Enthusiasts.

The members of "Rumours of 1924" revue company are evidently keen motorists, and boast quite a fleet of cars. Gus Chevalier has a Buick; Peggy Croft, an A.B.C.; Arthur Kingsley, a Jowett; Mary Rigby, a Morris Cowley; Phillip Vierke, a Ford; Syd Franks, a Ford; and Ernest Allen, a Jowett. Can any other "revue" beat this?

"Blighty."

Ernie Lotinga is producing his new show (a comedy burlesque in nine scenes), entitled "Blighty," on Monday, Sept. 22, at the Lewisham Hippodrome. "Blighty" has been written by Con West and Herbert C. Sargent.

Theatrical Ball at Manchester.

A grand theatrical ball will take place at the Rivoli, Manchester, on September 25. The whole of the proceeds are in aid of St. Dunstan's, and it is under the patronage of many local celebrities. Mr. Paul R. Hall has been appointed Organising Secretary.

Death of Fred W. Leigh.

On Thursday of last week there passed away, after an illness of many weeks' duration borne with fortitude, one of the best-known lyric authors for the variety stage in the person of Fred W. Leigh, and one who was likewise universally respected and liked for his probity in business and charm of manner. The bare enumeration of the songs written and composed by himself, or in collaboration with such other talented writers as the late Fred Murray, and with Henry E. Pether, would occupy much space; but among his best-known songs may be mentioned Vesta Tilley's "Jolly Good Luck to the Girl Who Loves a Soldier," Millie Lindon's "The Angel of My Dreams" and "Maisie (Just Once More Before I Go)," George Bastow's "Galloping Major" and "Captain Gunjah," George Lashwood's "Fol-the-rol-lol," Geo. H. Elliott's "I'se Waiting for you, Josie," Harry Bedford's "Little Bit Off the Top," Gus Elen's "Jilted Shoeblack," Vesta Victoria's "Waiting at the Church" and "Poor John," and several of Alec Hurley and Marie Lloyd's best-known songs, including her last big hit, "The Old Cock Linnet."

His age was 54, and he was buried at New Southgate Cemetery on Tuesday. He had since 1901 held the responsible post of literary editor to Messrs. Francis, Day and Hunter.

Hippodrome Outing.

Despite the awful weather on Sunday last, the Hippodrome Front of the House Staff Outing to the Sun Hotel, at Hitchin, proved a huge success. An early start was made, the party leaving the Hippodrome about ten o'clock, and Hitchin was reached shortly after one. After lunch a most enjoyable ride was taken to Biggleswade, and as the outward journey had been taken via Hatfield the homeward route selected was that through the beautiful countryside of Great Offley, Luton, Harpenden and St. Albans.

The party arrived back at the Hippodrome about ten o'clock at night, and a supper and dance was then held on the stage. Mr. Frank Boor presided over the proceedings, and the two stewards, Messrs. McGrath and Thompson, were highly complimented on the arrangements they made.

Tommy Lorne.

That droll Scotch comedian, Tommy Lorne, is back in town, and is doing very well at the Hackney Empire this week, where he is chief fun-maker in "Scotch and Polly," which is in London for three weeks: next week at Chiswick, and Penge the following week. Tommy Lorne has just had a fortnight's holiday at Woodford, in Gloucestershire, and had plenty of golf, fishing, and motoring. He can highly recommend this spot for a real holiday.

The Wonder Kids.

The Wonder Kids, a clever troupe, who made a great success at the Kilburn Empire last week, are booked almost solid for the next four months. The act is only one week old.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank Mrs. L. Palmer for a collection from fellow-artists working at Wembley, amounting to £1 11s., towards the Children's Holiday Fund, and Miss Molly McCarthy for her annual subscription of £1 1s.

The Forget-Me-Not Day collection taken up in the Borough of Islington on the 14th instant amounted to £12 10s. 3d.

Miss Florrie Forde.

Miss Florrie Forde has just returned from her seaside engagements, and during this week is having a well-earned rest. She is also preparing for her pantomime. Miss Forde has made a wonderful success this year at all her seaside engagements, and has had some splendid chorus numbers, her songs being whistled and sung all over the Isle of Man and Blackpool. She is rebooked for the same places next summer. After a week's rest, Miss Forde starts out on new ground to the New Theatre, Cambridge, and Palladium, Llandudno, two places she has never before visited.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 17 death levies are now due on the 1924 book. Red stamps 34.

Peel and Curtis.

We predicted, when we saw this act in the panto. at the Princesses', Glasgow, that it would make a hit in London, and it has been doing particularly well around the Stoll tour, and is this week at the London Coliseum.

Bert Weston.

At the Grand, Clapham, last week, Bert Weston, who has just returned from a tour in Africa and Australia, made his reappearance in London, and was given a hearty welcome. He is at Kilburn this week.

Eddie Morris.

Following his appearance at the Alhambra last week, Eddie Morris, the Kid from Kentucky, has been engaged to play the second comedy rôle in the new Gaiety production, "Poppy," which commences early in September. Eddie, who was in great form at the Alhambra, was also asked to deputise at the Empire, Shepherd's Bush, for Nixon Grey.

Harry Gunn.

Harry Gunn was an outstanding feature of the bill at the Victoria Palace last week, and his Wedding Scena, in which he is so ably assisted by Marjorie Fitzallen, proved a real laughing hit. In addition to appearing at the Victoria Palace he also deputised at the latter end of the week at the Chiswick Empire for Nixon Grey, and was a big favourite. Next week he returns to the Alhambra.

Marjorie Fulton.

The new act Miss Marjorie Fulton, the Personality Girl, is presenting abundantly proves her versatility, and is without doubt the best she has done up to now. Next week Miss Fulton will be in the opening programme of the Oxford. She will commence her L.T.V. engagements in October, and has settled her panto. engagement.

Gus Harris.

At the London, Shoreditch, last week, Gus Harris, by special request, presented his Synagogue scena, and it was a very popular attraction. We hear that Gus is shortly producing an entirely new act written by William Hargreaves, and will be presenting it in town in a few weeks.

"Our Liz" Anniversary.

Mr. Tom Walls celebrated the anniversary of his No. 1 Company, "Our Liz," at the Queen's Hotel, Southsea, on Sunday evening. Much laughter was caused by the menu cards, on which Miss Reel and Mr. Wellesley had made clever comedy sketches of the artists. Pleasant and humorous speeches were made by Mr. Walls and Mr. Herbert Clayton, to which Miss Reel and Mr. Jack Barty replied. Mr. Herbert Wellesley, the general manager, returned thanks on behalf of the company. After dinner, music and dancing followed, and the occasion was very happy and successful.

Back to Work.

Tommy Fitzgibbon, the genial young assistant manager of the Holborn Empire, returned to the side of "Bertie" Adams on Monday, after a successful fortnight's adventure at Blankenbergs, in Belgium. He looks bronzed and well, and reports "a good time."

"THE FAMILY CIRCLE."

At the Hammersmith Palace.

A large, expectant audience gathered at the Hammersmith Palace on Monday for the première of Mr. Norman Lee's new production, "The Family Circle." Judging by the applause throughout and the enthusiasm at curtain fall, the audience were not disappointed, and it was patent that this popular producer had scored another success.

For one thing, "The Family Circle" is not a mere inconsequent collection of scenes which bear no relation to one another. There is a plot sufficient to weld the traffic of the stage into a homogeneous whole, without robbing the producer of that play of fancy which gives us so many beautiful scenes. Lucifer Walker, a down-trodden paterfamilias, is to inherit fifty thousand if he survives three ordeals. These are the bare facts, but through what scenes of splendid stage-craft do we proceed ere the legacy is won. The Spangled Staircase, with Miss Josie Fearon as a beautiful songstress; the Boxing Ring, with real pugilists (including Charlie Smith, a much-fancied "White Hope") indulging in fisticuffs; and the "Storm Queen," a stately yacht braving the elements (a wonderful piece of stage realism this).

Mr. Chick Farr is the Lucifer. It is he who has to box Battling Baxter, brave the dangers of a typhoon, and dispossess a desperado (to mention *seriatim* the tests of endurance upon which the legacy depends). The riot of fun can be imagined, for Chick is the "amiable idiot" to perfection, and yet manages somehow always to come off top dog. So, too, in a little scene where he endeavours to get a drink by ways many and devious. In short, Chick undoubtedly gets the laughs, and once more proves what a fine comedian he is. Miss Margaret Halstan, who makes her first appearance in revue, is another prominent member of the cast. Her part has been written to include many little dramatic moments, of which she fully avails herself. Her recital of Kipling's "If" is a lesson in dramatic force and diction, and in many little cameos she shows that the comedy touch is equally in her equipment. Yet another newcomer to revue is Miss Josie Fearon, the well-known operatic soprano, who sings "Coming Home" and "My Crinoline Girl" with ease and distinction. This by no means exhausts the attractions of the cast, for there is Mr. George Harris, the young comedian who has been snapped up by the American films. He has his big chance in a song, "Brother Skeet," and gets right home. So, too, with a new male impersonator, Miss Teddy Webb, excellent both in a Scottish song and a nautical ditty with a catchy title, "Nobody Loves the Ladies Like a Sailor." Other hard-working members of the cast are Miss Ada Mozelle, not only première danseuse, but capable of taking her part vocally as well—witness "Scarves," one of the brightest numbers in the show; Miss Lylle Jeffries, well in the picture both histrionically and vocally as a dashing flapper; Mr. Leonard Williams, aiding and abetting Mr. Farr most successfully in most of the comedy scenes; and Mr. Harry Terry, whose lot it is to play bruisers, brigands, and so on, and who does his job very well. Nor must we forget Mr. Chester Cortney, Mr. Eddie Lawrence, and Mr. Allan Morgan, who shine in a variety of parts; the dancers, who really dance; and the chorus, who, most marvellous of all, really sing. Mr. Norman Lee is responsible for the "book," the music and lyrics are by Theo Norman, Monty Ewing, and Leonard Neville, and the dances are arranged by Miss Millicent Mozelle.

"THE DARE DEVIL."

At Islington Empire.

There was a crowded first house at the above hall on Monday, when the popular comedian, Mr. George Mozart, appeared in the musical comedy farce, "The Dare Devil." It is excellently staged, and with an exceptionally strong company to support it the piece goes with a swing from start to finish. Clever dancing, tuneful singing, and really funny comedy all help it along its merry way.

The plot, though slight, is responsible for much fun. It concerns one Bertie Bright, who is anxious to visit a lunatic asylum in order to obtain local colour for a book on which he is engaged. He is introduced into a Bloomsbury boarding house, and, under the impression that it is the asylum, many amusing situations are created.

In the character of Bertie Bright Mr. George Mozart has a part for which he is admirably suited, and he keeps the audience in roars of laughter whenever he is on the stage. Mr. Alexander Dane has a fine voice, and renders some musical numbers with effect, notably "Violets," and a duet (with Miss Pat Rennie), "To-day, To-morrow, and the Day After That." Mr. Walter Newman's character-study of the Russian, Krashoff, is excellent. Of the ladies, special mention must be made of Miss Pat Rennie, who sings and dances delightfully, and Miss Ann Moya, in the difficult part of Ann Pym. The remaining members of a long cast all do well, and the show was enthusiastically received.

T. Elder Hearn.

T. Elder Hearn has placed with Messrs. Dufrenne and Varna several comedy scenes for Maurice Chevalier in their forthcoming revue at the Palace Theatre, Paris.

LONDON VARIETY THEATRES.

THE EMPIRE.

As the ventriloquist's doll declared early in the programme, we had come to the Empire to see Frank Tinney, and nobody else would satisfy us. In truth, this drollest and subtlest of black-faced comedians creates a thirst for his own particular style of amusement that no other can slake. He is to us what opium is to a Chinese smoker. It is his own power of distracting us that counts, for there are no jokes that can be separated from him and yet remain effective. What a rich, gloating, self-congratulatory smile he has! When he makes a mock speech and succeeds in introducing the word "visualise," how unrestrainedly he mocks Ernest—"That's got you out of your class, you swede-head!" Even the entire audience has to be subdued in this fashion. After informing us that he has been lecturing on "the gender of the cantalout," he adds, "That's over the heads of you guys." He makes us sit back in our seats and fight for breath, for half-way through a laugh we realise that the joke is deeper than we thought at first, and to try to get a fresh laugh before the first is ended causes contortions.

There is an excellent programme to support him. Jenny Golder, "the international fantasy artist," from the Folies Bergeres, is nothing if not vital. She conquers the audience by looking at it—with an intensity many horse-power above the usual stare. Her style is broad. She wastes no time in subtleties, but wins applause by downright methods particularly suited to songs about girls with fascinating smiles or daring manners. For contrast there is Horace Somerville, who plays with tenderness Brahms' Cradle Song and with trenchant force Schubert's "Marche Militaire."

The Topsy-Turvy Five provide an agreeable sensation by dancing, with toe and heel, against a resounding surface, while standing on their heads. Will Lacey whirls round the stage on one wheel, A. C. Astor makes his "dummy" back-chat vigorously, R. and W. Roberts perform amazing balancing feats, and Tucker sings of flappers and dancing fashions. Lapp and Hebel, who burlesque illusionists and strong men, have a novel way of entering dressed as hybrids between Scottish elders of the kirk and stock-brokers.

THE COLISEUM.

Juliet, who is said to be the American "queen of mimics," is making a first appearance in England at the Coliseum this week in her "one-girl" revue. She has an expressive face and a good stage presence and, like all clever music hall artists, her best work is reserved for the end of her turn, when she gives a most diverting study of a New York workgirl at a matinée. Chewing her obstinate candy and talking loudly to her friends, the whole thing strikes one as a perfect piece of mimicry. Nothing else in Juliet's repertory approached this in mere entertainment value, although her study of Miss Norah Bayes was very faithfully observed. The opening "hat" song was not too bright, and the portrayal of certain well-known American artists fell rather flat for the reason that they were not known to English audiences. Juliet had an excellent reception on Monday afternoon.

An altogether delightful item is Mme. Claudia Issatschenko's "plastic" ballet of four charming young dancers. There is a freshness and charm about their work which makes an instant appeal to the eye. Although the "plastic" ballet differs very little from the ordinary modern ballet which does not rely entirely upon toe-dancing, some of Mme. Issatschenko's arrangements are exquisitely beautiful. Those lovely friezes and patterns are as satisfying aesthetically as anything we have seen on the music hall stage for some time, and "The Idol" (to Schubert's music), in which the movements are made by the arms only, was a strikingly original piece of work. Exceedingly beautiful, too, was the soft, delicate ecstasy of the Dance to Spring.

There are two first-rate comedians in the bill this week, Neil McKay and Dick Henderson, the one "Russian-Scotch" and the other real Yorkshire. They are both as good as can be. Apart from everything else, McKay's wonderfully neat and witty hornpipe would make him a favourite with any audience (and he had his usual enormous reception here), and Dick Henderson's broad, ready wit would carry him anywhere. The Four Famous Julians combine acrobatic skill with some extraordinarily good knockabout fun, and kept the house highly delighted, and Peel and Curtis, a pair of Yiddish comedians, were well applauded for "international" dancing numbers. Jane Lafer and Claude Charmat, from the Theatre Royal de la Monnaie, Brussels, in their operatic selections, and Layton and Johnstone, those sweet-voiced American entertainers, remain in the bill, and the Lawn Tennis Champions are also retained.

THE ALHAMBRA.

More comedians are badly needed in the music halls; therefore George Formby, junior, is to be warmly welcomed to the Alhambra. He shows great promise. In particular, he knows how to provide himself with good material. His skit, in the manner of his famous father, of a depressed and shabby man who cries "I'm a jockey," reveals that he recognises the value of his heritage. His study of an anarchist with bomb, cloak and slouch hat complete, gives him the chance to prove that he has ideas of his own. "John Willy's Jazz Band," his last and most elaborate number, convinces the audience that he will win favour on his own account without help from their regard for the first George Formby. His burlesque of an American syncopation specialist is boisterously funny and inspired by acute criticism.

There is no lack of "stars" in the bill. Dollie and Billie, whose popularity grows apace, are obliged to appear six times, and yet the audience are still demanding just one song more. Their changes of costume are remarkably deft. Their imposing white array for "Keep Them Guessing All the While," changes to childish overalls for "That Sister of Ours," then to the amusing frock that tears in "Wunny Lung Lee," and then to smart evening "creations" for "When it's Sunny Forget the Rain Times." After the merry nonsense of "All Day Long" they return to sing "John Henry, My John," before the curtain.

Both Clarice Mayne, in her ingenious new act, and the Two Bobs, in their deft choice of songs, have a sure hold over the audience, which manifests its delight in them vociferously. While singing "Zummertime in Zomerset," Malcolm Neil has the aid of a lusty choir for the charming chorus, and in "A Tankard of Ale" and "Bells of the Sea" there are other signs of the general approval. The "fiddle fanaticism" of Stanelli and Douglas is an entertainment as original as its description; their intoxicated promenade is very amusing. If a thrill is needed, what more could be asked than Colleano's somersault on the wire? It never fails to call forth a gasp of astonishment. Herbert La Martine and Teddie Sherry demonstrate how a dancing floor may extend up and down a staircase. The Burmese Chinlon Players give a display of balancing with their peculiar balls of cane that is unlike any other form of juggling.

CAMBERWELL PALACE.

Miss Dorothy McBlain, the gifted siffleuse, is here this week. We had "The Barcarolle," "The Toreador," and "Gentle Flowers in the Dew"—all rendered with a beautiful musical whistle which was thoroughly enjoyed. Many artists, both masculine and feminine, have provided us with entertainment by the art of posing, but in the performance of La Plastique we have something distinctly new and pleasing. La Plastique presents living reproductions of the world's most beautiful statues. Perhaps her best poses were "The Slumber," "Venus Holding an Apple," and "Pygmalion and Galatea."

Marie Blanche is here in her sketch, "The Chorus Girl." In this she shows what an accomplished actress she is, and she scored a great success. She is ably assisted by Harvey Braban, Bert Edwards, and Roy Stanhope. One has no need to extol the work of Ernie Mayne. Always new, he has a good song in the catch phrase "How's Your Poor Old Feet?" and his matrimonial medley, in which he sings of the troubles of a father of four, in parodies of popular songs, evoked such a storm of applause that he had to give a speech of thanks before the "tabs."

The programme is packed with good things, and one has only to mention the names of Jack Lane, Daisy Dormer, Doreen Hayes, and Nora St. John (very neat dancers), Clarke and Ritchie, and the Van Delfts to show that this week's show is replete with the stars of variety.

"CASEY'S COURT."

At Olympia, Shoreditch.

A large audience was attracted to the Olympia, Shoreditch, on Monday evening to witness the pot-pourri of delightful fun, melody and dance styled "Casey's Court," which Mr. Will Murray brings to the metropolis this week. It was an inspiration to witness the delight and keen enjoyment of young and old—and there was a large sprinkling of the former—as the various familiar characters came on the scene, and a more enjoyable two hours of sheer fun it has not been our lot to experience for a long time. As is well known, the story is that of the neighbourly amenities and squabbles of the inhabitants of a slum court, brought about in the main by the mischievous activities of their "kids," who make up their quarrels long before their elders have either fought—or talked—it out, and it can be readily understood that the leading character of the community (Mrs. Casey) in the hands of so sterling a comedian as Mr. Will Murray loses no opportunity for the display of those qualities of cuteness and broad humanity which the part calls for. Mr. Murray is admirably supported throughout by a clever company of children and adults. "Casey's Court" is an undoubted money magnet.

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6.30 HOLBORN EMP. 9.0
ASTRA FOLLIES. BURR & HOPE. IVOR VINTOR. ELKINS, FAY & ELKINS. JANE CROFT. HARRY TAFT. FOY & FEY. CYCLING D'ORMONDES.

6.45 KILBURN EMPIRE 9.0
Tom Arnold (For The Theo Productions) Presents— "SEEING LIFE," Including— EDWIN LAWRENCE. JOHN HARCOURT. HILDA NEWSOME. ERNEST LESTER. JANE AYR.

6.30 LEWISHAM HIP. 8.45
TWO RASCALS. THE WONDER KIDS. GILLIE POTTER. FRED. RUSSELL. IMPERIAL TRIO. BILLY SIMPSON. EDDY GRAY. JACK WYNNE & CO.

6.45 CAMBERWELL PL. 9.0
FRED BARNES. PERCY HONRI. LESLIE STUART AND MAY STUART. RUSSELL CARR. WILL COLLINSON. LES ROGERS. ROSE & BUDD. IVY HAYES.

6.45 GRAND, ClaphamJ. 9.0
T.D.S., Ltd., Present a Norman Lee Revue— "THE FAMILY CIRCLE," Featuring—MARGARET HALSTAN. CHICK FARR. JOSIE FEARON. GEORGE HARRIS.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present— "THE OOTOROON."

6.45 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present— "THE OLD HOME."

6.45 HAMMERSMITH PL. 9.0
MARIE BLANCHE. HERBERT CLIFTON. JOHNSON CLARK. HARRY CHAMPION. FRANK H. FOX. ISMAY GIRLS. IRENE SHAMROCK. VAN DELFTS.

6.45 ILFORD HIPPO. 9.0
CHAS. AUSTIN. JACK LANE. CLARKE & RITCHIE. HAYES & ST. JOHN. NAROW TROUPE. HAL WRIGHT. ISOBEL CARODUS. NICK MORTON.

6.45 SHOREDITCH OLY. 9.0
Albert de Courville's Brightest Revue— "THE WHIRLWIND." Cast Includes— HARRY WELSH. WHITMORE & LEGARD. DORIS LEE. MARIE DOUGLAS.

6.30 CROYDON EMPIRE 8.45
ERNIE LOTINGA In "CAPITAL LEVY." By Norman Lee. Supported by— ADOLPH LUCK. JOHN GREAVES. KATHLEEN BARBOR.

6.45 POPLAR HIPPO. 9.0
ERNIE MAYNE. FYNE & HURLEY. MARIE AMBROSE. DAVID POOLE. JACK LANE. ALEXANDER PRINCE. SHIRLEY WHITE. DIRK & ANTON. JASS & JESSIE.

6.45 WILLESDEN HIP. 9.0
GEORGE MOZART Presents— HIMSELF & CO. In "THE DARE DEVIL."

6.45 ISLINGTON EMPIRE 9.0
Will Garland Presents— "DOWN SOUTH." A Creole Revue.

GRAND REOPENING OF THE NEW OXFORD
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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 1, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made to the calls.

BILL MATTER FOR SEPTEMBER 22 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BARNSTAPLE THEATRE ROYAL.—"Bluebeard's Eighth Wife," Sept. 1, 2, and 3; "It Pays to Advertise," Sept. 4, 5, and 6.

GUERNSEY ST. JULIANS.—"The Beggar's Opera." Sept. 1 and 2.

ILFRACOMBE ALEXANDRA HALL.—"It Pays to Advertise," Sept. 1, 2, and 3; "The Belle of New York," Sept. 4, 5, and 6.

JERSEY ALHAMBRA. — Healey and Spencer.

JERSEY OPERA HOUSE.—"The Co-Optimists."

SALISBURY PALACE.—"Brown Sugar."

STROUD PALACE.—Harrison Frewin Opera Co.

WEYMOUTH JUBILEE HALL.—"Eliza Comes to Stay."

YEOVIL PALACE. — "The Beggar's Opera," Sept. 4, 5, and 6.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—McDonald and Graham.

HAMILTON HIPPODROME (rehearsal, 1).—The Four Wards, Brierly and Proud, Edward Victor.

IPSWICH HIPPODROME (rehearsal, 11.30).—Harry Slingsby presents "Zip."

IPSWICH LYCEUM THEATRE.—"Man and His Gods," "Daddies."

NORWICH HIPPODROME (rehearsal, 1).—P. M. Turner presents "The Globe Trot."

NORWICH THEATRE ROYAL. — "Richard, How Could You?"

PAISLEY RINK PALACE (rehearsal, 12).—Hal Joy, O'Mara and Mayson.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Miss Dolly Ross presents "Scollops" revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked and pictures.

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "Don Q."

LIVERPOOL PAVILION THEATRE.—Penrose and Whitlock, Sammy Shields, May Levey, Norman Fields and Nina Norre, Medatsu Troupe, Haden-Herbert Four, Jack and Kitty Noyes, The Melvilles.

MANCHESTER EMPRESS THEATRE. —Picture entertainment.

MANCHESTER HULME HIPPODROME.—Messrs. Jazon and Montgomery present "On the Panel" revue.

MANCHESTER JUNCTION THEATRE. —Company as booked and pictures.

MANCHESTER KING'S THEATRE.—Mr. Max Erard presents "The Menu" revue.

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "A Sinner in Paradise."

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Co. present "At the Mercy of the Mormons."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Ernest Lotinga presents "House Full" revue.

MORECAMBE WINTER GARDENS.—Sadie Morris, Terry Wilson, Nora Dale, Les Eldons, Cosgrove and Burns, Ernest and Entertainer, Damsell and Boy, Zillah Trio, pictures. Rehearsal, 11; matinée, 2.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME. — Mr. William De Lacy presents "His Lucky Wife."

SALFORD ROYAL HIPPODROME. — Riley's Wonders, Pictures, Obo Bros.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Sid Ali presents "Hello! Wembley."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Haley Productions present "Daubs and Dimples."

LONDON SYNDICATE HALLS.

(See page 13.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN. — De Biere, Cycling Brocks, Eight Moss Girls, The Ernests, Mullaney Bros., Polly Meadows.

BRADFORD.—Jimmy Jewel, Leah Victoria, Robinson and Macken, Two Babs, Yoga, Elinor Power, Gillie Potter.

BURNLEY.—Randolph Sutton's "Spare Parts."

CARLISLE.—Karl Hooper's "Our Liz."

HALIFAX.—Agar and Young, Shanks Bros., Albert Letine, May Henderson, Vesta Sisters, Paddy Saunders, Ethel Hook.

HUDDERSFIELD.—Herbert Ray's "The Side Show."

LEICESTER.—Company as booked.

SOUTHAMPTON. — Beresford and Pearce's "Snacks."

WARRINGTON.—Creation Productions' "Creations."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Rolf Slater, the Femina Quartette, Rue Lambert, assisted by Dorrine, Coram, Zellini, G. H. Elliott, The Dennis Three.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Norris presents "Ring In."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.

CARDIFF EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

EDINBURGH EMPIRE (rehearsal, 12).—Tom Arnold presents "All In Favour." Cast includes Frederic Bentley.

FINSBURY PARK EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."

GATESHEAD EMPIRE (rehearsal, 1).—Frank E. Franks in "The Times."

GLASGOW ALHAMBRA (rehearsal, 11).—Isobel Elsom and company, A. C. Astor, Ted Trevor, Dina Harris and Band, Nellie Wigley, Three Karreys, Bert Weston.

GLASGOW COLISEUM (rehearsal, 11).—Jack Joyce's Circus (2nd week).

GLASGOW EMPIRE (rehearsal, 11).—"The Surprise Variety Show of the Year," including "Jocko" (the performing crow), Dotson, Billy Bennett, Peggy and Lena Chisholm, Daisy Griff, Phil Rollis Duo, Owen McGiveney, "The Wager."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Tom Arnold presents "Love and Laughter."

HULL PALACE (rehearsal, 1).—C. T. Lawrence presents "Wangles of 1924."

LEEDS EMPIRE (rehearsal, 1).—Jay Whidden, Will Hay, Tom Clare, Naughton and Gold, Elmar Trio, Johnny Clark and Co., Dezra De Merode.

LIVERPOOL OLYMPIA (rehearsal, 1).—Charles and Henry Rigoletto present "Around the World." Cast includes Eddie Polo and Swanson Sisters.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Robert Evett presents "Our Nell." Cast includes Jose Collins.

NEWCASTLE EMPIRE (rehearsal, 1).—Westbourne Productions present "Laughter (Un)Limited."

NEW CROSS EMPIRE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

NEWPORT EMPIRE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison, Ouida Macdermott.

NOTTINGHAM EMPIRE (rehearsal, 1).—Ringle Brothers, George Lee, Dorothy Ward and Shaun Glenville, Wilson Hallett, Evans and Perez.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Monsieur Beaucaire." Cast includes Gerald Lawrence and Madge Compton.

SALFORD PALACE THEATRE (rehearsal, 10.30).—Winifred Ward, Scot Gibson, Talbot O'Farrell, Scott Saunders, Swanee Minstrels, J. W. Rickaby.

SHEFFIELD EMPIRE (rehearsal, 1).—Herbert Lee, Kirkby and Hudson, Robb Wilton, Ruth French, Five Bombays, Syd Moorhouse, Miller and Canning.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Francis Laidler presents "The Roundabout."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Hello, Bill!"

STRATFORD EMPIRE (rehearsal, 1).—T. F. Dawe presents "Mam'selle Kiki." Cast includes Ella Retford, John Humphries, and Alec Fraser.

SUNDERLAND EMPIRE (rehearsal, 1).—Percy Hutchison presents "Nightie-Night."

SWANSEA EMPIRE (rehearsal, 2).—Lou Radford, Marie Ellerslie, Christopher and Columbus, Sybil Vane, Daisy Wood, Artemus, Renee and Godfrey.

VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," Malcolm Scott, Zenga and Zenga, Austin Rudd, Elsa, 'Our Palace Girls."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Sir J. Martin Harvey.

STOLL TOUR.

(See page 13.)

VARIETY THEATRES CONTROLLING CO., LTD.

BRIGHTON HIPPODROME (rehearsal, 12).—"Radios."

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Puppets."

LEEDS HIPPODROME (rehearsal, 12).—"Tip-Top Topics."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Joan All Alone."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Officers' Mess."

PARIS ALHAMBRA.—Period commencing Sept. 5, 1924.—Geaiks and Geaiks, Henriette de Serris, Valentine Calzelli, Jane Marceau, Jackson's Twelve English Dancers, The Westwoods, Marcelle Boyer, Mde. Simone Porche and Co., Naess and Sigrid, Togan and Geneva, Laurie de Vine.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Crystals."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Battling Butler."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Visions."

SOUTHEND HIPPODROME (rehearsal, 12).—"Mirrors."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Top Speed."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Lew Lake presents "Ku Klux Klan."

ALDERSHOT.—ALFRED BERT'S MILITARY HALL (rehearsal, 12, at Stanhope Theatre).—Company as booked.

ASTON HIPPODROME (rehearsal, 1).—"Forbidden Fruit."

AYR PAVILION THEATRE (rehearsal, 1).—"Red-Hot."

BATH PALACE THEATRE.—"What Ho!" revue.

COVENTRY HIPPODROME (rehearsal, 1).—"French Follies."

DERBY HIPPODROME.—"Jig-Saw."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Fast and Furious" Revue.

EDMONTON EMPIRE (rehearsal, 12).—Lew Lake presents "Whispers."

GLASGOW PAVILION.—Sidney Burns presents "Crash."

GOLDERS GREEN HIPPODROME (rehearsal 12).—"In the Snare."

GREAT YARMOUTH HIPPODROME.—Sadie Bennett's Bathing Belles, Austin and Austin, Mme. Cooke, Tweedle and Haughty, George Batty, Hubert Cooke's Comedy Mule, Bale Troupe, Mlle. Florentine, "Scotchman," Chic Chic Chic, Gudzow, The Riding Mechanic.

KEIGHLEY HIPPODROME (rehearsal, 12).—Bromley Challenor in "When Knights Were Bold."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. T. Elder Hearn presents "Scandals."

MORECAMBE TOWER (rehearsal, 10.30; matinée, 2).—Ella Shields, The Orpheus Trio, J. P. Ling, The Mazdens, Victor Kelly and Lady, Cellsus, Marcus, The Four Christies.

PENGE EMPIRE (rehearsal, 12).—"Rent Free."

PETERBOROUGH EMPIRE (rehearsal, 11.30).—Kathleen Lucas, Billy Dennis, Murphy and Mack Trio, Rosie Kilner, Lotto, Bruce Green, Mlle. Valerie, and Clement Minns.

POPLAR QUEEN'S THEATRE (rehearsal, 4).—Revue, "O.K."

READING PALACE THEATRE. — "Vanities."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Leslie Strange, Stuart and Cameron, and Pictures.

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PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).

ARCHIE.—Aug. 25, Court, Liverpool; Sept. 1, Prince's, Manchester.

AROUND THE WORLD.—Sept. 1, Olympia, Liverpool.

AT MRS. BEAM'S.—Aug. 25, T.R., Great Yarmouth.

A WEEK-END.—Aug. 25, W.G., Waterloo.

BAT, THE.—Aug. 25, Empire, Sunderland; Sept. 1, Hippo., Darlington.

BATTLING BUTLER.—Aug. 25, Birkenhead; Sept. 1, Sheffield.

BAYNTON, HENRY.—Sept. 1, Empire, Sunderland.

BEGGAR'S OPERA (F. H. FOWLER).—Aug. 25, T.R., Aldershot; Sept. 1, Hippo., Nuneaton.

BEGGAR'S OPERA (LYRIC).—Aug. 25, O.H., Jersey; Sept. 2, St. Julians, Guernsey (2).

BELLE OF NEW YORK.—Aug. 25, Isle of Wight.

BETTY.—Aug. 25, Grand, Swansea; Sept. 1, Lyceum, Newport.

BETTY.—Aug. 25, Great Yarmouth.

BLUEBEARD'S EIGHTH WIFE (RED).—Aug. 25, O.H., Tunbridge Wells; Sept. 1, Palace, Westcliff.

BLUEBEARD'S EIGHTH WIFE (BLUE).—Aug. 25, O.H., Harrogate (3); 28, O.H., Buxton.

BLUEBEARD'S EIGHTH WIFE (WHITE).—Aug. 25, King's, Ilkley; Sept. 1, T.R., Barnstaple.

BOURCHIER, ARTHUR.—Aug. 25, O.H., Blackpool; Sept. 1, Grand, Hull.

BRINGING UP FATHER.—Sept. 1, Hippo., Richmond.

BROMLEY CHALLENOR.—Aug. 25, T.R., Leeds; Sept. 1, Hippo., Keighley.

CABARET GIRL.—Aug. 25, Margate (3); Folkestone (3).

CARL ROSA OPERA.—Aug. 25, King's, Hammersmith.

CARNIVAL.—Aug. 25, Cromer (3); Hunstanton (3); Sept. 1, T.R., Yarmouth.

CAT AND CANARY.—Aug. 25, T.R., Bath.

CATHERINE.—Aug. 25, Grand, Douglas; Sept. 1, Lyceum, Edinburgh.

CHARLEY'S AUNT.—Aug. 25, Borough, Stratford; Sept. 1, O.H., Kidderminster.

CHARLEY'S AUNT.—Aug. 25, Malvern (3); Stroud (3).

COLLUSION.—Aug. 25, Devonshire Park, Eastbourne.

COMPTON COMEDY CO.—Aug. 25, Royal, Huddersfield; Sept. 1, H.M., Walsall.

DAREDEVIL.—Aug. 25, Islington; Sept. 1, Willesden.

DEANE, HAMILTON.—Aug. 25, Empire, Preston; Sept. 1, Royalty, Chester.

DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.

DIPLOMACY.—Aug. 25, Pleasure Gardens, Folkestone (3); Hippo., Margate (3).

DOBELL, W.—Aug. 25, Col., Queenstown.

D'OYLY CARTE OPERA CO.—Aug. 25 and Sept. 1, T.R., Brighton.

DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., Hyde (season).

EDGE O' BEYOND.—Aug. 25, Pav., Llandrindod Wells (3); Pav., Tenby (3).

ELIZA COMES TO STAY.—Aug. 25, Aberystwyth (3); Llandrindod Wells (3).

EVELYN AND BENSON STOCK.—Aug. 25, Royal, Dewsbury.

FAKE, THE.—Aug. 25, Gaiety, Dublin; Sept. 1, O.H., Cork.

FORBES ROBERTSON, FRANK.—Aug. 25, Palace, Clacton; Sept. 1, T.R., Bath.

FRENCH LEAVE.—Aug. 28, Col., Aberystwyth.

GABRIELLE.—Aug. 25, O.H., Leicester; Sept. 1, Aquarium, Great Yarmouth.

GIPSY PRINCESS, THE. — Aug. 25, Palace, Leicester; Sept. 1, T.R., Hanley.

GREEN GODDESS.—Aug. 25, Royal, Bournemouth; Sept. 1, Grand, Southampton.

HINDLE WAKES. — Aug. 25, Royal, Sheffield.

HONOURABLE MR. TAWNISH.—Sept. 1, Leicester.

HOUSE FULL.—Aug. 25, Palace, Southampton.

INTERRUPTED HONEYMOON.—Aug. 25, Court, Wigan.

IN THE NEXT ROOM.—Aug. 25, New, Northampton.

IRENE.—Aug. 25, Palace, Hull.

IT PAYS TO ADVERTISE (WHITE).—Aug. 25, Gloucester; Sept. 1, Ilfracombe (3); Barnstaple (3).

IT PAYS TO ADVERTISE (RED).—Aug. 25, Ramsgate; Sept. 1, Chatham.

IT PAYS TO ADVERTISE (BLUE).—Aug. 25, T.R., York; Sept. 1, Prince's, Bradford.

JEFFERSONS, THE, and THE OPTIMIST.—Aug. 25, Grand, Croydon.

JOAN ALL-ALONE.—Aug. 25, Grand, Clapham.

KATINKA.—Aug. 25, Prince's, Bradford.

KATJA, THE DANCER.—Aug. 25, Lyceum, Edinburgh; Sept. 1, T.R., Newcastle.

LIE, THE.—Aug. 25, Bognor (3); Worthing (3).

LIE, THE.—Aug. 25, O.H., Belfast; Sept. 1, Gaiety, Dublin.

LILAC TIME.—Aug. 25, O.H., Scarborough.

LILIES OF THE FIELD.—Aug. 25, Royal, Blackpool.

LITTLE BIT OF FLUFF.—Aug. 25, T.R., Guildford; Sept. 1, Isle of Wight.

LITTLE MINISTER.—Aug. 25, Prince's, Bristol.

LITTLE NELLIE KELLY.—Aug. 25, Royal, Nottingham; Sept. 1, Grand, Leeds.

LURE, THE.—Aug. 25, Brixton Theatre; Sept. 1, Grand, Croydon.

MADAME POMPADOUR.—Aug. 25, Grand, Blackpool.

MADAME POMPADOUR. — Aug. 25, Worthing (3); Bognor (3).

MAID OF THE MOUNTAINS.—Aug. 25, Ilfracombe (3); Barnstaple (3).

MARTIN HARVEY, SIR JOHN.—Aug. 25, Buxton (3); Harrogate (3).

MARY ROSE.—Aug. 25, T.R., Newcastle; Sept. 1, T.R., Leeds.

MATHESON LANG.—Aug. 25, Alhambra, Glasgow; Sept. 1, P.O.W., Birmingham.

MERRY WIDOW.—Aug. 25, Royal, Exeter.

MONSIEUR BEAUCAIRE.—Aug. 25, O.H., Manchester; Sept. 1, T.R., Nottingham.

MORALS.—Aug. 25, Wimbledon.

M'ZELLE KIKI.—Aug. 25, Hippo., Portsmouth.

NEW SHAKESPEARE CO.—Memorial T., Stratford-on-Avon (season).

NOTHING BUT THE TRUTH.—Aug. 25, W.G., Hoylake.

OFFICERS' MESS.—Aug. 25, Hippo., Sheffield.

OH! BETSY.—Aug. 25, Palace, Bordesley.

OTHER MR. GIBBS.—Aug. 25, New, Cardiff.

OUR BETTERS.—Aug. 25, Palace Pier, Brighton; Sept. 1, O.H., Belfast.

OUR LIZ.—Aug. 25, Warrington.

OUR LIZ.—Aug. 25, King's, Southsea.

OUTSIDER, THE.—Aug. 25, Droitwich (3); Aberystwyth (3).

PATRICK CAMPBELL, MRS.—Aug. 25, West Pier, Brighton.

PEG O' MY HEART.—Aug. 25, Grand, Hull; Sept. 1, Morecambe.

PERI.—Aug. 25, H.M., Carlisle.

PHYLLIS NEILSON-TERRY. — Sept. 1, O.H., Blackpool.

PICCADILLY PURITAN.—Aug. 25, Kursaal, Whitley Bay; Sept. 1, Whitby (3); Redcar (3).

PLAYTHING OF AN HOUR.—Aug. 25, O.H., Burton-on-Trent.

POPULAR OPERA.—Aug. 25, King's, Newcastle-under-Lyne; Sept. 1, Palace, Stroud.

PRINCESS'S OWN.—Aug. 25, T.R., Whitehaven; Sept. 1, Hippo., St. Helens.

PRIVATE SECRETARY (CECIL BARTH).—Aug. 25, Grand, Wolverhampton; Sept. 1, Llandrindod Wells (3); Aberystwyth (3).

QUALITY STREET.—Aug. 25, South Parade Pier, Southsea; Sept. 1, West Pier, Brighton.

RAY AND MAYNE. — Stock season, Grand, Stockton.

RAYNOR REPERTORY CO. — O.H., Coventry (season).

RICHARD, HOW COULD YOU?—Aug. 25, T.R., King's Lynn; Sept. 1, T.R., Norwich.

RISING GENERATION.—Aug. 25, Glasgow; Sept. 1, Liverpool.

ROMANCE.—Aug. 25, T.R., Plymouth; Sept. 1, Pavilion, Penzance.

SALLY.—Aug. 25, Pier Pav., Rhyl (3); Pav., Colwyn Bay (3).

SECRETS.—Aug. 25, Grand, Luton; Sept. 1, Royalty, Morecambe.

SO THIS IS LONDON.—Aug. 25, Pier, Eastbourne.

STOP FLIRTING. — Aug. 25, Pavilion, Torquay.

SUN BATHERS.—Sept. 1, Palace, Bordesley.

THREE BIRDS. — Aug. 25, Shakespeare, Liverpool; Sept. 1, Court, Warrington.

TILLY.—Aug. 25, Empire, Sheffield.

TONI.—Aug. 25, O.H., Northampton.

TONI.—Aug. 25, Royal, Hanley.

TONI.—Aug. 25, Winter Gdns., New Brighton.

TONS OF MONEY.—Aug. 25, St. Julians, Guernsey; 28, Alex., Ilfracombe (3).

TONS OF MONEY (BLUE).—Aug. 25, Birmingham; Sept. 1, Reading.

UNDER DOG.—Aug. 25, Artillery, Woolwich; Sept. 1, Grand, Brighton.

WAY THINGS HAPPEN, THE.—Aug. 25, Richmond; Sept. 1, T.R., Aldershot.

WAY OF AN EAGLE.—Aug. 25, Taunton (3); Weymouth (3).

WAY OF THE WORLD.—Aug. 25, Lyceum, Sheffield; Sept. 1, Prince's, Bristol.

WESTLAKE, LIONEL (A).—Aug. 25, Runnacleave, Ilfracombe.

WESTLAKE, LIONEL (B).—Aug. 25, Empire, Wolverhampton.

WEEK-END.—Aug. 25, Winter Gardens, Waterloo.

WHEN KNIGHTS WERE BOLD.—Aug. 25, T.R., Birmingham.

WHIRLED INTO HAPPINESS.—Aug. 25, Colwyn Bay (3); Rhyl (3).

WHITE CARGO.—Aug. 25, Lyceum, Newport; Sept. 1, Grand, Swansea.

WIDOW'S HUSBAND, THE.—Sept. 1, Hippo., Wrexham

WITHIN THE LAW.—Aug. 25, Hippo., Nottingham.

REVUES.

ALL IN FAVOUR—Aug. 25, Empire, Newcastle.

ALL VIM.—Aug. 25, Leeds; Sept. 1, Wallsend-on-Tyne.

BAD BOYS.—Aug. 25, Rotunda, Liverpool.

BARNSTORMERS.—Aug. 25, Empire, Cardiff.

BEAUTY QUEEN.—Aug. 25, Palace, Salisbury.

BILL OUT OF WORK.—Aug. 25, K.T., Manchester.

BILLY.—Aug. 25, Empire, West Hartlepool.

BONK.—Aug. 25, Palace, Bradford.

BRILLIANTS.—Sept. 4, Grand, Limerick.

CABARET GIRL.—Aug. 25, Margate (3); Folkestone (3); Sept. 1, Hastings (3); Eastbourne (3).

CASEY'S COURT.—Aug. 25, Olympia, Shoreditch.

CAPITAL LEVY.—Aug. 25, Hippo., Brighton.

CRASH.—Aug. 25, H.M., Aberdeen.

CREATIONS.—Aug. 25, Tottenham; Sept. 1, Palace, Warrington.

CRISPS.—Aug. 25, Palace, Bath; Sept. 1, Hippo., Devonport.

CRYSTALS.—Aug. 25, Southampton; Sept. 1, Portsmouth.

CUSHY JOBS.—Aug. 25, Empire, Belfast.

DANCING BARBER.—Aug. 25, Empire, Edinburgh.

DANCING TIME.—Aug. 25, Pavilion, Ayr.

DASHES.—Aug. 25, Empire, Harrogate.

DIPPY.—Aug. 25, O.H., St. Helens; Sept. 1, Queen's, Castleford.

EPISODES.—Aug. 25, G., Doncaster.

EVENING NEWS.—Aug. 25, Palace, Burnley; Sept. 1, Empire, Middlesbrough.

FAGS.—Aug. 25, Empire, Chiswick.

FAMILY CIRCLE.—Aug. 25, Palace, Hammersmith.

FLICKERS AND FANCIES.—Aug. 25, Regent, Longton.

FUN ON AN OCEAN LINER.—Aug. 25, Queen's, Poplar.

FRENCH FOLLIES.—Aug. 25, Palace, Grimsby; Sept. 1, Coventry.

FRILLS AND FLOUNCES.—Aug. 25, Llandaff Fields, Cardiff; Sept. 1, Roath Park, Cardiff.

FUN IN A CABARET.—Aug. 25, Royal, Smethwick.

GAY CITY, THE.—Aug. 25, Hippo., Ipswich.

GINGER.—Aug. 25, Palace, Manchester.

GLOBE TROT, THE.—Aug. 25, Derby; Sept. 1, Norwich.

GOODS, THE.—Aug. 25, Empire, Woolwich; Sept. 1, Col., Portsmouth.

GOOD TIMES COMING.—Aug. 25, Royal, Wolverhampton.

GOSSIPS AND GRUMBLES.—Aug. 25, Hippo., Darlington.

GRUMBLES.—Aug. 25, Royal, Blyth.

GUESS THE TITLE.—Aug. 25, Ashton-under-Lyne; Sept. 1, Empire, York.

HAPPY DAYS.—Aug. 25, Hippo., St. Helens.

HELLO! BLACKPOOL.—Aug. 25, Hippo., Huddersfield.

HELLO! WEMBLEY.—Aug. 25, Granville, Walham Green.

HIGH HEELS AND STOCKINGS.—Aug. 25, Empire, Swindon.

HIS LUCKY WIFE.—Aug. 25, Hippo., Keighley.

HOLD UP, THE.—Aug. 25, Grand, Bolton.

HONEYMOON GIRL.—Aug. 25, Alhambra, Bradford.

HOT POT.—Aug. 25, Empire, Belfast; Sept. 1, O.H., Londonderry.

IDEAS. — Aug. 25, Liverpool; Sept. 1, Barnsley.

JAZZLAND.—Sept. 1, Col., Oldham.

JIG SAW.—Aug. 25, Hippo., Leeds; Sept. 1, Hippo., Derby.

LITTLE MISS PUCK.—Aug. 25, Hippo., Manchester.

LUCKY 13.—Aug. 25, Hippo., Aldershot.

MARGUERITE.—Sept. 1, Leeds.

MENU, THE.—Aug. 25, Hulme Hippo., Manchester.

MIRRORS.—Aug. 25, Morecambe; Sept. 1, Southend.

MODELS AND MUDDLES.—Aug. 25, O.H., Dudley.

MOVIE STAR.—Aug. 25, O.H., Londonderry; Sept. 1, Empire, Belfast.

MR. TOWER OF LONDON.—Aug. 25, Empire, Nottingham.

MUDDLES.—Aug. 25, Met., Bootle.

NINE O'CLOCK REVUE.—Aug. 25, Royal, Torquay; Sept. 1, Palace, Chelsea.

O.K.—Aug. 25, Col., Cheltenham.

ON THE BOUNCE.—Aug. 25, Grand, Plymouth.

ON THE DOLE.—Aug. 25, The Metropolitan.

ON THE PANEL.—Aug. 25, Pavilion, Leicester.

ON THE RUN.—Aug. 25, Empire, Chatham.

PLEDGES.—Aug. 25, Empire, Edmonton.

POPPYS.—Aug. 25, Victoria, Dundee.

POPS.—Aug. 25, Palace, Chelsea.

QUEEN OF THE CABARET.—Aug. 25, Empire, York.

RADIO REVELS.—Aug. 25, Met., Glasgow.

RADIOS.—Aug. 25, Southend; Sept. 1, Brighton.

RAINBOW, THE.—Aug. 25, Royal, Halifax.

REAL STUFF, THE.—Aug. 25, Mansfield; Sept. 1, Stoke Newington.

RED HOT.—Aug. 25, Hippo., Seacombe.

ROUNDABOUT, THE.—Aug. 25, Empire, New Cross; Sept. 1, King's, Southsea.

ROUND THE TOWN.—Aug. 25, Palace, East Ham.

RUMOURS OF 1924.—Aug. 25, Blackburn; Sept. 1, Southport.

SCANDALS OF 1924.—Aug. 25, Kingston.

SCOLLOPS.—Aug. 25, Queen's Park, Manchester.

SCOTCH AND POLLY.—Aug. 25, Empire, Hackney.

SEEING LIFE.—Aug. 25, Hippo., Ilford.

SERVED HOT.—Aug. 25, Hippo., Dover.

SHAVINGS.—Aug. 25, Hippo., Coventry.

SIDE SHOW. — Aug. 25, Tilvoli, New Brighton; Sept. 1, Huddersfield.

SIGN ON.—Aug. 25, Empire, Bristol.

SNACKS.—Aug. 25, Hippo., Portsmouth; Sept. 1, Palace, Southampton.

SNAPPY.—Aug. 25, Royal, Stanley.

SPARE PARTS.—Aug. 25, Pavilion, Southport.

SPLINTERS.—Aug. 25, Empire, Stratford.

TALK OF THE TOWN.—Aug. 25, Alhambra, Morecambe.

TARTAN FROLICS.—Aug. 25, Victoria, Dundee.

TEN TO ONE ON.—Aug. 25, Palace, Salford; Sept. 1, Hippo., Darwen.

THREE BAGS FULL.—Aug. 25, T.R., Worcester; Sept. 1, Tivoli, New Brighton.

TIMES, THE.—Aug. 25, Empire, South Shields.

TIP-TOP FROLICS.—Aug. 25, Hippo., Liverpool.

TONS OF FUN.—Aug. 25, Royal, Windsor.

TOP SPEED.—Aug. 25, Empire, Gateshead.

TRIP TO PARIS.—Aug. 25, Royal, Edinburgh.

VANITIES.—Aug. 25, Palace, Southport.

VISIONS.—Aug. 25, Wolverhampton; Sept. 1, Southampton.

VOGUES OF 1924.—Aug. 25, Hippo., Golders Green.

WAKE UP.—Aug. 25, Alex., Birmingham; Sept. 1, T.R., Darlington.

WANGLES.—Aug. 25, Hippo., Aston; Sept. 1, Palace, Hull.

WEEK IN A NIGHT.—Aug. 25, Hippo., Poplar

WET AND DRY.—Aug. 25, Empire, West Bromwich.

WHAT'S THAT?—Aug. 25, New, Crewe.

WHIRLWIND, THE.—Aug. 25, G., Birmingham.

WHISPERS.—Aug. 25, Hippo., Newcastle.

WINNERS OF 1924.—Sept. 1, Empire, Burnley.

ZIP.—Aug. 25, Hippo., Norwich.

22 CARAT.—Aug. 25, Hippo., Boscombe.

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SONGS AND SINGERS.

B. Feldman and Co.

Florrie Forde returned to Douglas last week and again proved herself the supreme artist. "Turned Up" and "Spearmint" were her big winners.

The Swanee Minstrels, at the Villa Marina, Douglas, make a successful feature of "A Smile Will Go a Long, Long Way" and "If I Can't Sing about my Mammy."

Following their engagement at the Queen's Hall, Ramsey, Norman Langford and his famous Manx Mascots are going on tour, during which they will—as usual—feature a big Feldman programme.

Annie Rooney, who has been making a sensational success with "Horsey," has now arranged for her "Four Wembley Girls" to work the same number.

In "Laughter (Un)Limited" Vine and Russell continue to make a stupendous success with "One-two-three-four-five o'clock in the Morning." In the same show—Russell in charge—scores very heavily with that attractive number "You Can Take Me Away from Dixie."

Ken Warry, in "Fanfare" Concert Party at Southend, makes a lovely feature of "I Want 'Em Wild, Weak, Warm and Willing," and "Horsey," and also works "When the Birds Start Leaving," "Not Here, Not There," and "Reuben" to whole-hearted applause.

May Levey reports tremendous success with "If They're Irish," "Turned Up," and "Is There Any Room in Your Little Bed for Me?"

Teddy Rudkin advises us that he is doing well with "Spearmint," "Horsey," "Say it with a Ukulele," and "A Smile Will Go a Long, Long Way." This performer is working in the Sparklers Concert Party.

Bert Retford, in his revue "Snappy," makes a feature of "A Smile Will Go a Long, Long Way," "Don't Do Your Courting Round the Gatepost," and "All the Girls are Fond of a Sailor."

Marie Ambrose, whose splendid soprano voice is so much admired, made an outstanding success at New Cross Empire last week with "Slave of my Dreams."

Isobel Dorothy, playing the soubrette part in Constance Drever's production "Ring Up the Curtain," is immensely successful in that popular number "I Want 'Em Wild, Weak, Warm and Willing."

Phil and Phlora, who write us from Holland, report immense success of "Broken Blossoms" and "Blue Blazes," which are their two principal dance numbers. "Broken Blossoms" is worked as a waltz fantastique, and "Blue Blazes" as a fox-trot acrobatique.

Harold Edwynnes, who presents Edwynnes' Entertainers, features "Spearmint" as a competition number. Mr. Edwynnes tell us that his audiences are most enthusiastic over the number. "Say it with a Ukulele" is another big winner with Edwynnes' Entertainers.

Betty Craven scores a conspicuous success in Beatrice Gomez's concert party on the Pier Hill, Southend, with that sparkling number "Oh! Gee, Oh! Gosh."

Tony Prince, in Andie Caine's Entertainers at the Pavilion, Filey, Yorks, is making a successful feature of "If I Can't Sing about my Mammy" and "Say it with a Ukulele."

Minnie Thomson, in concert party at Carnoustie, Fifeshire, is working "Horsey," "My Sweetie Went Away," "Oh! Gee, Oh! Gosh," "Turned Up," and other Feldman numbers, in all of which she scores very heavily.

Will Power sends the list of Feldman numbers now being worked with success in "Poppys" revue as follows: "When Lights Go Down in Chinatown" (sung by Will Power), "So Long Oo Long" (sung by Annie Blackburn), "All the Girls are Fond of a Sailor" (sung by Will Power), "Horsey, Keep Your Tail Up" (sung by Jack Power), "Chicago" and "Tomorrow" (Win Hynes, Jack Power, Vera Walsh, and Will Power), "Eeh Tha Niver Ses" (sung by Jack Power), "Uncle Sambo" (sung by Babs Allen).

Keith Prowse.

"Why Did I Kiss that Girl?" as featured by Miss Ella Shields at the Alhambra, Bradford, last week, was, if possible, a bigger success than ever. This week this inimitable artist is again excelling herself with this delightful number at Watford. It may truthfully be said that "Why Did I Kiss that Girl?" is the most popular hit of the day. Last week it was played by hundreds of orchestras, sung by practically every concert party in the country, and featured in innumerable ways in nearly every town throughout the length and breadth of the land, whilst brass and military bands contributed their quota to the popularity of this delightful number. Among the well-known artists featuring this wonderful singing foxtrot may be mentioned the Brothers Walsh, at the London, Shoreditch; Harry Lester, in the "Hollywood Follies," at Hanley; Hal W. Wood, of the Checker Brats; Lena Copping and Marcia Bourn have broadcasted this number from Bournemouth; the Anglo-Italian tenor, Cellini; the Sisters Carolan, at the Regent, Brighton; Jack Goodey at Barnes; Ralph Laughton, Central Pier, Morecambe; Tom Moss, with a special week at La Scala, Edinburgh; Jack Gordon, in the Heywood Dawson revue, "Bons-Bons," &c., &c.

Mr. Guiseppi Ceci, the talented tenor, is this week at the Colonnade, Bexhill-on-Sea, where he is singing "Sanctuary," "God Touched the Rose," and "You" nightly to delighted audiences. Mme. A. M. Sykes, the charming soprano, is singing "God Touched the Rose" and "Merry Spring Song" at all her engagements with marked success. Mr. Fred L. Wilton, of "The Whimsicals," writes: "'I'm a Long, Long Way from Home' and 'Down on the Farm' are terrific successes with me, and I propose keeping them in the show during the winter season." The Five Hesseys—all accomplished artists—at the Palace, Blackpool, include "I Came to Your Garden" and "Then Will I Sing to You" in their delightful song scena.

Worton David, Ltd.

The firm of Worton David, Ltd., is steadily climbing the ladder of fame. The following latest numbers are proving huge successes with all artists who are featuring them: Ernie Mayne is featuring the comedy catch-phrase song, "How's Your Poor Old Feet?" with wonderful success at the Camberwell Palace this week, as are also those clever comedians Fred Curran, Tommy Barrasford, and Sandy Powell. At Blackpool Jimmy Pullen and Fred Walmsley are delighting audiences with this great number. Miss Renda Rudd writes to the firm from South Africa saying that she is doing big with "He Played the Wedding March" and "The Plain Jane of the Family." This week, at the Alhambra, that wonderful duo, Dollie and Billie, are delighting their audiences with a brand new number from the firm's catalogue. Miss Dickie Jeans is working the firm's "He Played the Wedding March," and also has in rehearsal for immediate production "How's Your Poor Old Feet?" Miss Alice Craven is producing "He Played the Wedding March," and will be working this number on her L.T.V. tour. Terry Wilson writes that he is continuing to do big with "The Plain Jane of the Family." The Seven Gulliver Girls also find "The Plain Jane of the Family" and "How's Your Poor Old Feet?" great winners.

Nell and Braddy Shaw are delighting their audiences with "The Plain Jane of the Family." Fred Estell has created a big success with "Forgive and Forget" and "How's Your Poor Old Feet?" at the Blue Hall Annexe, Islington, and will also be featuring "Mary," "Coming Thro' the Rye," and "The Plain Jane of the Family." Nat Needle, at the Pier Pavilion, Folkestone, writes saying that his company are working many of the firm's numbers, including "How's Your Poor Old Feet?" and "How Can You Tell a Winkle?" Bert Symes, of the Palladium, Llandudno, is very pleased with "The Plain Jane of the Family," and mentions that he is still meeting with great success with the number. Little Baby Vi informs us that she is doing great with "I-a-Like-a-You, You-a-Like-a-Me." Miss Dorothy Ford has been working with great success "He Played the Wedding March," and also Miss Florence Guest all our ballads at the Hippodrome, Preston. Harry Russell's revue production, "Laughs and Ladies," will be featuring "The Plain Jane of the Family" and "Forgive and Forget," by Miss Madge Allen, "He Played the Wedding March," by Miss Daisy Morrell, also our valse ballad, "Sleepy Zuyder Zee," and in all his pantomimes "Coming Thro' the Rye" and "Mary."

Peter Bernard, Ltd.

Joe Hayman, producer of "Music Box" revue, has selected four Peter Bernard songs. The show opens next Monday. Miss Elsie Barnes and Billy Rutherford are to feature "Mary of Mine," "Kentucky," "Dixie Way"; the quartette featuring "I Ain't Comin' Back No Mo'" Turner Layton's (of Layton and Johnstone) greatest novelty since "Strict Miss Lizzie" and "Gipsy Lady." Miss Irene Shamrock opens next Monday with the "Hen House Blues." This song is being sung by Blaney and Farrar in "The Punch Bowl" at the Duke of York's. Elkins, Fay and Elkins are creating a furore with Herschel Henlere's latest composition "Dear Old Pal." They are at the South London this week.

Miss Mabel Marks, who is the leading lady in Sam Mayo's "Week in a Night" company, is the latest addition to the composer's list. Her song "Why Do You Cry Over Me?" judging by the way that many critics of songs speak of it, is a winner—the greatest song of its kind since "I'm Sorry I Made You Cry." It is barely a week old, and already over ten prominent artists have included it in their repertoire.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. James Sales, the very popular conductor of the Palace Pier Orchestra, Brighton, is including many Feldman tunes in his programmes, particularly "Hugo," "Gigolette," "May-Be," and "California, Here I Come."

The well-balanced versatile combination at the Hotel Metropole, Brighton, are also making a special feature of Feldman tunes, and they have their own inimitable style of rendering them. Much of their success is due to Mr. Davidson at the piano. They are particularly fine in their rendering of "Say It With a Ukulele," "California, Here I Come," and "Gigolette."

The Ladies' Quartette, under the direction of Miss Osborne at the Grand Hotel, Brighton, are very popular with their patrons both in the ballroom and the café. They are including many Feldman tunes in their two programmes, and the numbers going particularly well with them are "On the Blue Lagoon With You," "Electric Girl," "Hugo," "California, Here I Come," "Say It With a Ukulele," &c.

Mr. Harman Payton, the well-known conductor on the West Pier, Brighton, has also a very popular dance band on the pier, and play to hundreds of dancers nightly. Their programme consists of 75 per cent. of Feldman tunes, and, to judge by the applause each item receives, the tunes are very popular with the dancers. Their outstanding feature at the moment is "Turned Up."

Mr. Jack Hylton's Bognor Band are making a special feature of Feldman tunes, particularly "I'm Goin' South," "I've Got a Cross-Eyed Papa," "Does the Spearmint Lose Its Flavour?" &c.

Mr. Neville Flux, the popular conductor of the Military Band of the Royal Engineers now at Worthing, are playing several Feldman tunes nightly. Numbers that are proving very popular with them are "Gigolette," "Say It With a Ukulele," "May-Be," and "Turned Up."

Mr. Liff has a very popular dance band at the Royal Bath Hotel, Bournemouth, and a recent visit paid there heard "After the Storm," "Say It With a Ukulele," "May-Be," "I've Got a Cross-Eyed Papa," and "California, Here I Come." Mr. Liff is to be congratulated on having such an excellent combination, and they are evidently very popular with the dancers.

At the Westover, Bournemouth, the popular musical director, Mr. Harry Joseph, is having an excellent season. He proves that he possesses the knowledge and ability of performing with equal success a popular fox-trot as well as a classic. His rendering of "May-Be" received a tremendous ovation from his audience. He then leaves the cinema to place himself at the head of his exceedingly fine dance combination in the ballroom, proving himself to be a violinist-conductor of some merit.

DUFF, STEWART & CO.

The great new incidental number to "The Hunchback of Notre Dame," specially written by Cameron Forrester and Montague Clayton, and entitled "The Song of the Bell," has been enthusiastically received by musical directors throughout the Kingdom. The film is showing at the New-street Picture House, Birmingham, this week, where the musical director, L. H. Adams, is featuring the number, as also are Mr. Geo. Driver, of the Regent Picture House, Keighley, and Mr. L. H. West, of the New Gallery Kinema, Eastbourne.

Miss Doris Hallerton writes that her celebrated Gainsborough Orchestras are making a special feature of the number at the Hotel Belgravia, at the Bon Marché Restaurant, and at Gamage's Restaurant, where her special singing orchestra is rendering it with great effect.

Among a host of other musical directors who have taken the number up may be mentioned Chas. W. Pratt, Empire Super Cinema, Derby; M. C. Willey, King's Hall Picture House, Exeter; Bert Bailey, Empire Cinema, Kettering; Hirst Bradbury, The Picturedrome, Macclesfield; Arthur Allan, Maxime's, Tollcross, Edinburgh; G. Ross Livie, Tower Cinema, Manchester; Leon Wood, County Theatre, Bangor; and Howard Jackson, Halifax. Included in orchestral combinations which have added this latest success to their repertoire are H. Morton's Orchestras, Manchester; Patrick Major's Orchestras, Margate; Geo. Bass's Syncopated Orchestra; M. J. Brennan's celebrated "Mignon" Dance Band; F. Walker's New Era Dance Orchestra; Walls & Silver's Orchestra, Littlehampton; the Milton Dance Band, Gosforth; Mme. Williams Watkin, New Theatre, Mountain Ash; T. Coxon, Swindon; and A. Watson, Carlisle. Practically all the foregoing are already featuring Duff, Stewart orchestral numbers, and write enthusiastically regarding "Peacock's Parade," "Melody Maze," and Montague Clayton's fox-trot hit, "2-LO," which finds fresh admirers every week.

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THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Scotch and Polly."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

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Rehearsal at 2 p.m. for—
"There You Are, Then."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"22 Carat."

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Pictures and Varieties.

LEICESTER PALACE.
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Rehearsal at 12.30 p.m. for—
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ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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Harold V. Neilson presents Miss Ethel Irving in "Mrs. Dane's Defence."

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Rehearsal at 12 noon for—
Western Productions present "Pledges." Dolly Elsworthy; Dan Leno.

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W. Foster Horsfield presents "Within the Law."

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Rehearsal at 12 noon for—
Lee White presents "Vogues of 1924."

CHELSEA PALACE.
Rehearsal at 12 noon for—
M. Klit-Gaarde presents "The Nine O'clock Revue."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Bostock's Royal Circus.

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Joe O'Gorman presents "Round the Town."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Thos. F. Convery presents "On The Dole."

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Tender System—An Insidious Canker—The Mole-hill Becomes a Mountain—A Stern Struggle Needed to End the Ramp to Ruin—Four Thousand per Cent. Increase—Shun the Profiteering Grounds—"One for All, All for One"—What the Guild should do.

The insidious canker of the so-called tender system—in reality a device for squeezing the showman dry—is spreading with a rapidity infinitely too serious to be longer treated lightly by any individual member of the show business who is not content to tamely and submissively witness the gradual whittling away of his ancient privileges and accustomed means of livelihood.

It would be impossible, even were it desirable, to defend the tender system. Viewed from every angle i tis an unmitigated evil, which can confer no lasting benefit, even upon those who profit to an unreasonable extent by the sweating process. From the main evil which, like an octopus, has its innumerable tentacles fastened firmly upon every branch of the show industry, spring many subsidiary evils, all of which conspire together to hold the working showman up to ransom on a scale which he can never hope to meet and subsequently to pay his way.

The tender system, as at present operated, spells creeping paralysis for the show business, and, although many of them, perchance, are slow to realise it, the iniquitous institution must ultimately sound the death knell of a large number of the smaller showmen by placing most of the grounds with which they have grown familiar finally beyond their reach.

I am entirely in accord with a certain well-known fair ground personality with whom I discussed the problem the other day, in realising that it is an easy matter to be wise "after the event." No amount of crying can restore one spoonful of the spilled milk. But here, if ever, was a case in which the faintest glimmer of vision on the part of the showmen's leaders would have foretold the future and enabled them, by dint of concerted action along the right lines, to effectively strangle this singularly pernicious system, as it were, at birth.

A little judgment and foresight in this direction would have saved the showmen a mint of money and a whole multitude of trials and tribulations. At one time their leaders had nothing more serious to fight than an intention—a "try-on"—on the part of those public bodies, and, in certain instances, private individuals who possessed control of the various grounds and pitches. The leaders "groused," of course, as did their followers. I think that, on occasions, they have even ventured a series of mild protests. But whatever the extent of their action, and whether lacking in vigour or otherwise, the only fact that stands out at all prominently is that the action of the showmen's leaders at the psychological moment was as abortive as all subsequent efforts to put an end to a system that necessarily implies grave injustice all round, and is responsible for many abuses, have proved unavailing.

The tender system is, without doubt, the worst calamity that has yet befallen the show industry in Great Britain, and it is all the sadder in that it was preventable. The opportunity to effectively end it, with scarcely a struggle, has, of course, long passed, and the present-day positions of the respective protagonists has become entirely reversed. The showmen, both collectively and individually, relying upon impotent grumbling, rather than upon purposeful and determined action, have watched and waited to see a Goliath grow up in their midst—to tower above them all—to dictate to them the very terms of their continued resistance, and to effectively "call the tune"—the one to which the showmen, both leaders and led, are to be permitted to dance.

The molehill has developed into a mountain, with the inevitable consequence that in order to preserve his existence, the showman must speedily be driven to fight, with his back to the wall, a life-or-death battle with a formidable adversary consisting of the accomplished fact that once was a mere threat, in the unsatisfying knowledge that such adversary, as represented by "The Tender System," has been allowed by him and his mates ample time and scope in which to organise his forces and to consolidate his position.

Some two years ago I was present at one of the most important conferences in the history of the show industry.

Tell YOUR Troubles to "The Caravanner."

Wembley was the topic chiefly under discussion, and there seemed to be prevalent in the assembly a sense of returning prosperity, of greater security, and more generous recognition for the show business. I felt at the time that the discussion was significant, in more than one respect—that if Bartholomew Fair should really come again—if a vast fair, under distinguished auspices, should really come to a successful issue at Wembley Park, the industry of the show folk will have received a cachet it has lacked for years. I foresaw, at that time, the strangle-hold which the tender system would exercise upon the business, and visualised the extent of the havoc which it was destined to play with that "sense of returning prosperity"—ephemeral prosperity as it has since proved. My belief in this regard was fully shared, and, indeed elaborated, by the discerning brain of one of the greatest authorities and critics showland has ever known. Less than a week before he passed to the life everlasting, "H. G. H." and the writer were discussing the future of the show business. He predicted in the tender system the virtual doom of the old-time fair. He blamed the showmen's leaders for their short-sighted apathy and told me how the system could be successfully killed. "I am too old," he said, "to help them to help themselves," but, he added, "tell them that they must kill the tender system or perish in the attempt." That prophetic utterance must be numbered among the last conscious words of one who, throughout his long and useful life, was one of Showland's staunchest admirers and friends.

Various significant signs and portents preceded the growth of the sweating system—some of them sufficiently clear to indicate to a shrewd observer "which way the wind was blowing," but for the most part these hints appear to have been overlooked, if not disregarded, by those who should have been most directly interested. Authority has not, for a long time, been kind. The charters of historic fairs have been gradually whittled away. They have been banished from prominent sites in the centres of great cities to inaccessible wastes, and their normal progress hampered by all manner of tiresome and often quite needless restrictions.

It is strange that in old days, when fairs were approved by Parliament and patronised by kings, their product and protégés, the stage players, were rogues and vagabonds. Now the position is reversed. The stage player is the darling of society. It is the nomadic showman who is, far too commonly, regarded as "the rogue and vagabond." And yet he plays so important a part in the economy of modern life. He takes innocent recreation to communities beyond the reach of more conventional kinds of entertainment. He is a large and profitable patron to many trades. And, in the days of the nation's tragic trouble, he came forward with a vast, important reserve of blood and iron.

Despite all difficulties, the fair was revived after the war. True, it was for very many of the showmen concerned something of a resuscitation—a new ambition. There was, for them, little that was pre-War about it from the point of view of expenditure or profit, but it had, and still has, a larger significance for the nation than the casual observer knows. It was the dawn of a new era for the age-old business of "alfresco" entertainment, and most of the showmen embarked upon it with only the haziest notion of the difficulties that would have to be encountered, and largely unprepared for the ordeal that lay ahead.

There is every element of tragedy in the enormous upward curve in rents—due entirely to the system of tenders which, in reality, stands for barefaced robbery of a singularly heartless type. As, in nearly every instance of profiteering, the small man is the first to suffer, and it is inevitable that those who are least able to bear the brunt of the excessive prices demanded under an indefensible system should be the hardest hit. The case of the big showmen with substantial reserves of capital and backing is bad enough in all conscience, but the outlook for the small man with little or nothing behind him, who is faced with the necessity of earning, week by week, the actual wherewithal to tide him over the next, is inexpressibly bleak, so much so indeed that unless early and drastic remedies are found, many such must be forced by pressure of circumstances to desert the fair ground for less precarious means of livelihood.

What are the facts? To look back a little way, the London County Council last year realised nearly £1 per foot for the holiday pitches at Hampstead Heath, Blackheath, and Wormwood Scrubs—ground which only a few years ago was gladly let for 4d. to 6d. per foot, or even less.

Four thousand per cent increase! That sounds nearly like profiteering. The official reply to that accusation is: "It is entirely in the hands of the showmen themselves. We cannot be blamed for accepting the best offer we receive." Such an answer, although largely nonsense, is unhappily not wholly devoid of truth. It is the fact that by offering panic prices in their not unnatural anxiety to hold their ground, some of the big showmen have, perhaps unwittingly, but no less surely on that account, helped to make the stout rod that is now lashing their own backs.

Apart, however, from the unreasonable prices, there are other abuses attendant on the system of tenders. High prices have attracted speculators, who have bid still higher, and, if successful, have hawked their holdings around for preposterous profit. Many showmen who have been successful during the last two years in holding their ground, admit that at the prices they have paid a profit is impossible. When asked why they bid so much they reply, "To hold my ground! One must go somewhere. My family have stood upon this ground for generations."

Newcomers may bring new methods of squeezing money out of the public, and so pay ridiculous rents. The old methods will not suffice. Many an old family of London travellers, who have not missed a holiday on the Heath for years, were this year missing—not outbid by other London travellers, or probably travellers at all, but by speculators who have come from afar—who contribute nothing to local rates, nor care a fig for the traditions of the showmen. And the Heath is typical of many another London and provincial fair ground and most seaside resorts, where the unfortunate showmen have been, and are being, consistently mulcted in sums which they cannot possibly afford. The L.C.C., and, for that matter, other authorities, do not trouble to enquire whether or no the tenderer is a bona-fide showman or a London or local ratepayer, nor do they trouble to ascertain that he really resides at the address given on the form of tender, or that the name which he gives is not an assumed name.

Callous greed is the only influence, and the fact that a traveller has honourably conducted his business for years to the satisfaction of the authorities and the public, presumably counts for nothing, if someone, perhaps, with a false address, and a name not his own, offers a few pounds more! Nor is the ramp to ruin restricted to the metropolis. From seaside resorts all around the coast we hear of fabulous prices that have been realised by tenders, and by the auction of pitches, and one may well wonder where it is all going to end. It is a menace that has threatened increasingly during recent years, and it is now heading for disaster to all concerned.

"The Era," I may remind our readers, was the first showmen's paper. When the late Thomas Horne headed the Van Dwellers' Association successfully against the efforts of "Coalville" Smith to abolish van dwellers, "The Era" stood staunchly by the showmen. It is again behind them—a stalwart and outspoken champion of their cause—once more ready to help in procuring a system more suitable than that by which some of the most honoured dwellers in showland have been deprived of their livelihood, and by which all are threatened with extinction. Our columns are open for the suggestion of better methods of allocating the open spaces of the London County Council and of other bodies controlling showmen's pitches.

The position is not hopeless. It can be remedied, and that speedily, by really determined and concerted action on the part of the Showmen's Guild. Half-hearted or timorous measures will prove as unavailing in the future as they have done in the past. The present situation calls for stern and purposeful action—for breadth of vision, full-blooded initiative, and, above all, for men of iron resolution. A passive wait-and-see policy can bring nothing but disaster in its wake, and it is high time that the Central Council of the Guild put their heads together in a determined effort to finally abolish the "bogey" of fabulous rents. It is no use fiddling, as did Nero, while Rome is burning. The time has come for the showmen's leaders to get down to brass tacks and to grapple with this particular problem—beside which, in importance and urgency, the majority of other problems pale into insignificance—with a deal more vigour than they have so far evinced in relation to it. It is said—and there is a deal of truth in the assertion—that "the looker-on sees most of the game," and, rightly or wrongly, it seems to us that there is far too great a measure of decentralisation in the present policy of the Showmen's Guild. Instead of working as a body for the general betterment of the conditions of their industry, the Guild is split up into too many sections, and these it would seem do not always work with that cohesion and uniformity that is so essential to the success of any trade organisation. The task of fighting high prices can only be successfully undertaken by the Guild as a whole, and wholly praiseworthy as have been the independent efforts of individual sections of that Guild, they necessarily lack that unanimity and impregnable solidity that alone can carry the requisite weight of conviction.

An absolutely united front is the only effective kind of argument with which to oppose those public bodies who are out to sweat the showmen for prohibitive prices, and that opposition can only be arranged by the Central Council of the Guild, backed by the firmest of firm mandates, not only from its every section, but from its every individual member also.

There seems to be but one 18 carat remedy, and that is for the Guild to agree and solidly determine to shun any

(*Continued on next page.*)

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Thomas Russell.—Liverpool—Fully Guaranteed Watches, 10-year Hunters, 52/6; Open face, 45/-; Screw back, 10 Jewels, 20/-; Silver, 10 Jewels, 20/- and 40/-; Solid Silver, Fly Back for Timing, £4 10s.; Expanders, 25/- each.
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CHAINS.—Solid Gold Chains, sold by weight, 46/- per oz.; R. G. Chains, 3/6 each; Silk Chains and R. G. Mounts, 10/- dozen; Imit. Plat. Chains, 10/- dozen; Imit. Plat. & Gold, 10/- and 4/6 dozen; Gilt Chains with Drop 4/6 dozen; Plain Double Alberts, 3/- dozen; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each.
RINGS.—Wedding Rings, 22ct., from 20/- each; 9ct. Gold Rings, 2/6, 3/6, up to 15/- each; 18ct. Gold Diamond Rings, from 15/- to £50 each. I stock Rings to suit all purses. Send your requirements and leave the rest to me. Gents' Signet Rings, Gold Shell, on pads, 3/3 dozen; in flash cases, 3/6 dozen; 2-Stone Cross-over Rings, like real diamonds, in flash cases Imit. Plat. or Gold, 3/6 dozen; Single-Stone Rings, loose, 1/3 dozen; cases, 2/- dozen. Wedding Rings on pad, 4/- dozen; cheaper, 4/6 gross.
NECKLETS.—Latest Designs and Colours, 5/6, 8/6, 10/- and 15/- dozen; Parisian Coral and special Amber Necklets, 1/6 each; special Brilliant Necklet and Pendants, 4/6 dozen; Spider and Beetle Brooches, 4/6 dozen; Dressing-room Magnifying Mirrors, 1/6 each; Travelling Cases, fibre, 5/6, 6/6 and 7/6 each. **Pearls.**—Carded, 8/6 dozen; boxed, 13/6 dozen. **Solid Pearls.**—Brilliant snap, retailed at 30/-, 3/6 each.
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CUTLERY.—The most acceptable line for prizes: 6 Apostle Spoons in Flash Case, 18/- dozen cases; ditto and Tongs, 27/- dozen; 6 Tea Knives in case, 3/6 case, 40/- dozen; ditto with 6 Apostles and Tongs, 6/6 case; with extra Cake Knife, 8/- case; 6 Fish Knives and 6 Forks in case, 7/6 case; same, stainless, 8/6 case; 6 Dessert Knives and 6 Dessert Forks, stainless, 11/6 case; 6 D. Knives, 6 D. Forks, 6 D. Spoons, 6 Tea Spoons, stainless, in case, 16/6. Prices of Canteens of Cutlery on application. Pair of Fish Eaters in box, marked, 7/6, 1/3 box. Silver-mounted Cake Knives, in box, 9/6 dozen, in case, 1/10 each; 2-piece Carvers, in box, 4/6; in Flash Case, 6/-; 3-piece Carvers, in box, 6/-; in Flash Case, 8/-; 6 Spoons, 6 Forks, in case, 2/6 each; 18-inch case of 6 Dessert Spoons and Forks, 3/6 each; 20-inch Canteen, 15 Pieces, 5/6 each; Cases of 6 Fancy Spoons, 14/6 dozen; Tea Spoons, 2/6 dozen; Apostle, 2/- dozen; Fancy, 2/9 dozen; Stainless, 4/- dozen; Dessert Forks and Spoons, 4/-; Stainless, 6/- dozen.
CARNIVAL GOODS.—Streamers, 5/- 1,000, case of 10,000, 45/-. Japanese Streamers, 5 Colours in 1, 8/6 and 10/6 gross. Fog Horns with Ticklers, 4/6, 8/6, 10/-, 16/6 gross; without bush, 3/6 and 4/6 gross. Assorted Homo-Wood, 1/9 dozen; larger, 3/6 dozen. Masks, 4/6 gross; with Moustache and Beard, 2/6 dozen. Hats, 4/6, 5/6 and 7/6 gross. Confetti, Fancy boxes, 8/6 gross. Further lines on application. Balloons, from 3/- gross.
MANICURE SETS.—1/6 dozen, with Scissors, 4/6 dozen; Burrell, 8/6 dozen; Manicure Penknives, 10/6, 12/6, 14/6, 18/6 and 24/- dozen; Manicure Sets in case, 1/9, 2/-, 4/6 and 8/6 each. Send for samples.
TOILET SETS.—2/6 each, larger size, 7/6 each. Gents' Companions, 10/- each.
HAND BAGS.—Leather, with Fittings, 3/6; French, 4/6; Envelope type, Patent 7/6; larger, 9/-, top fastening with lock and key; Morocco, Patent or Croc., 9/6 and 11/6. Kodak or Latest French Coloured, 12/6 each; Alpaca Silver Mesh Bags, 5/6 and 6/6 each; Silver Mesh Bags, all prices, according to weight.
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NOVELTIES IN SOAP.—Cupid, 1/6 dozen; Lady in Bath, 5/6; Heart Soap, 5/6 dozen; 'Thumbs Up', 7d. per pair; Floating Soap, 11/- gross; Palm and Olive, 2/6 dozen; Lavender Soap, 2/6 dozen; Bath Soap, 2/6 and 3/6 dozen; Best French Toilet, 3 in box, 8/6 dozen boxes.
WIRELESS GOODS.—H.T. Batteries, 60 volts, tapped, complete with Wander Plugs, 6/3 each; Fixed Condensers, real mica and copper, 7/6 dozen; Dutch Valves, best quality, hard and soft, 4/9 and 5/- each; all types of Valves in stock. Basket Coils, 7 in set, 2/- set; Coil Holders for above, 1/3 each; Crystal Detectors, carded, 7/6 dozen; Enclosed type, from 15/- dozen upwards; Guaranteed Crystals (Shaw's Hertzite and Radyolite), 7/6 dozen; Variometers, with knob, 1/10 each (B.B.C. wavelengths); Crystal Receiving Sets, 3/6, 8/6 and 10/6. Sets made to order. 1 Valve Amplifier Panels with Valve, 25/-, tested before despatch; Aerial Wire, 7/22 strands, 1/6½ per 100 ft.; Contact Studs with nuts and washers, 5/- gross; Switch Arms with knob, 7/- doz.; Rheostats (filament), best quality, only 15/6 dozen; Tapped Coils, 1/3, 1/4, 1/6, 1/9, 1/10 each; Cabinets for Crystal Sets, mahogany, 1/9 to 8/6 each for 2-Valve Desk Cabinets; Ebonite Panels to fit at reasonable prices. Fixed Coil Holders, 1/3 each; 2-way Coil Holders with long handle, 3/9 each; Wood's Metal for mounting Crystals, 2/6 dozen; Copper Tinned Square Wire for wiring panels, 2/9 lb. (¼ lb. bobbins); Variable Grid Leaks, 1/9 each; Strip Coils, all makes less 20 per cent.; Transformers, neatly boxed, guaranteed, 9/9 each; Egg Insulators, 9/- gross; Large Shell Insulators, 3/- dozen; Terminals, 12/6 gross; nameplates, etc., 4/- gross; Inductance Tubes, 9 in. long, 10/6 dozen; Earth Clips, 7/6 dozen; Valve Holders, 7/6 dozen; Knobs and Dials, 12/6 dozen; Rheostat Knobs, 7/- dozen. All types of Headphones kept in stock. I shall be pleased to quote you for anything in wireless.

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

WHITBY REGATTA.—Aug. 27.
VENTNOR CARNIVAL.—Aug. 27.
READING HORSE AND FLOWER SHOW.—Aug. 27.
ILMINSTER FAIR, SOMERSET.—Aug. 27.
DEVON STEEPLECHASE, EXETER.—Aug. 27
CHESHIRE AGRICULTURAL SHOW, CHESTER.—Aug. 27.
MAGDALEN GREEN, DUNDEE.—Aug. 28.
DARTMOUTH REGATTA, DEVON.—Aug. 28.
SOUTHMORTON (DEVON) RACES.—Aug. 28.
CHIPPING SHOW, LANCS.—Aug. 28.
AUDLEM FLOWER SHOW.—Aug. 28.
BREWOOD (STAFFS) FLOWER SHOW.—Aug. 29.
CLECKHEATON, YORKS.—Aug. 29.
GREAT HORTON, YORKS.—Aug. 29.
OLDHAM WAKES, LANCS.—Aug. 29.
OREDITON FAIR.—Aug. 29.
BIRKENSHAW FEAST, YORKS. — Aug. 29.
FARSLEY FEAST, YORKS.—Aug. 29.
HALTON FEAST, YORKS.—Aug. 29.
PORT TALBOT, S. WALES.—Aug. 30.
CLECKHEATON, YORKS.—Aug. 30.
PENDOYLAN SHOW AND SPORTS.—Aug. 30.
MURTON SPORTS, DURHAM.—Aug. 30.
FALMOUTH REGATTA.—Aug. 30.
[illegible]NET FAIR.—Sept. 1.
[illegible]H HORSE SHOW.—Sept. 3.
[illegible]WICK SHOW, SUTTON COLDFIELD.—Sept. 3.
BANGOR-ON-DEE FLOWER SHOW.—Sept. 3.
NORTON-ON-TEES SHOW.—Sept. 4.
CREWKERNE FAIR, SOM.—Sept. 4.
BRAEMAR GATHERING.—Sept. 4.
GREAT HORTON FEAST, YORKS.—Sept. 5.
CHURWELL FEAST, YORKS.—Sept. 5.
ARMLEY FEAST, YORKS.—Sept. 5.
WORTLEY FEAST, YORKS.—Sept. 5.
FARNLEY FEAST, YORKS.—Sept. 5.
THORNER FEAST, YORKS.—Sept. 5.
ALNETHORPE FEAST, YORKS.—Sept. 5.
HYDE WAKES, CHESHIRE.—Sept. 5.
WATERHOUSE FLOWER SHOW, DURHAM.—Sept. 6.
SHERBURN HILL FLOWER SHOW, DURHAM.—Sept. 6.
HIGH SPEN FLOWER SHOW, DURHAM.—Sept. 6.
AYLESBURY FAIR, BUCKS.—Sept. 6.
HIGHLEY SPORTS AND SHOW.—Sept. 6.
OXFORD FAIR.—Sept. 8.
DONCASTER FAIR, YORKS.—Sept. 8.
OXTED SHOW.—Sept. 10.
BATLEY FEAST, YORKS.—Sept. 12.
GLOSSOP FAIR, DERBYSHIRE.—Sept. 12.
BURY FAIR, LANCS.—Sept. 12.
HOLBECK FEAST, YORKS.—Sept. 12.
LEE FEAST, YORKS.—Sept. 17.
OSWESTRY HORSE SHOW.—Sept. 18.
STOKESLEY (YORKS) AGRICULTURAL SHOW.—Sept. 18.
ILKLEY FEAST, YORKS.—Sept. 19.
ALVEFORD FEAST, YORKS.—Sept. 19.
HONLEY FEAST, YORKS.—Sept. 19.
WOODHOUSE FEAST, YORKS.—Sept. 19.
ASHBY-DE-LA-ZOUCH, LEICS. — Sept. 23.
DUMFRIES FAIR, SCOTLAND.—Sept. 24.
SOUTHPORT WATER CARNIVAL. — Sept. 24.
TODMORDEN FEAST, YORKS.—Sept. 25.
ABERGAVENNY FAIR, MON.—Sept. 25.
TYLDESLEY WAKES, LANCS.—Sept. 26.
ELEVEN LANE ENDS FEAST, YORKS.—Sept. 26.
IDLE FEAST, YORKS.—Sept. 26.
PETERBOROUGH FAIR.—Sept. 30.

(Continued from preceding page.)

and every ground where the tender system is being utilised in an endeavour to extort unfair rents. The weapon of inflated rents is a two-edged one, and as such it can be so wielded to smite those who fashioned it by its intended victims. The policy may at the outset lead to hardships in various directions, but in the long run it cannot conceivably fail.

The fairgrounds of Great Britain can only be efficiently managed by the bona-fide showmen, and any effort on the part of short-sighted authority to banish them from such open spaces, as are theirs by every traditional and moral right, can only re-act upon the authorities themselves, and must ultimately end in a signal victory for the showmen themselves. In whatever war they may wage or the protection and preservation of heir rights and privileges, the showmen an have no reason to doubt that they vill have the widest sympathies of the great mass of the general public, for whose amusement they have ever catered both cheaply and fairly.

This is a cause in which the showmen can easily afford to stand or fall together. The outside speculator has been able far too easily to bluff the legitimate traveller and thereby hold a pistol to his head. He has seen the old-time showman—honest, open and, more often than not, unsuspecting—himself unused to, and thus unprepared for trickery—fall readily into a simple trap, and the profiteer has thereby been encouraged to play upon a natural fear of losing the ground he s held for years.

Let the bona-fide showmen give the outside speculator sufficient rope and he will quickly and surely hang himself. Let the showmen but make up their minds to hold aloof from the grounds for which impossible rents are asked, regardless of vested interests of whatever kind, and they will early find that those responsible for controlling such grounds will be seeking them out, hat in hand, and urging them to return as tenants—"at their own price."

If the big man will stand staunchly by his little brother—if the Guild will only live up to the principle of "one for all, all for one"—without fear or favour, the dark menace that now exerts a strangle-hold upon the show industry must die a natural death.

Mr. Edmund E. P. Holland, of the Wakes Ground, Greyman Land, Openshaw, Manchester, lately a showman, who died in May, left gross estate of £15,871, with net personalty £14,482. The extent of this wealth appears to have come as a surprise to some newspapers, but there are several richer men in the industry.

In the Irish Free State, where the pillar-boxes are now painted green and the King's head has been eliminated from the postage stamps, the authorities are imbued with a curious sense of humour. At the so-called Tailteann Games, held at Dublin before meagre attendances, the flags of all nations are flown with the solitary exception of the Union Jack. Of this senseless breach of manners and tact, the organisers should feel thoroughly ashamed. Thank heaven we are not so childish at Wembley, where a Free State flag is flown, although alone of all the King's Dominions the Free State is not represented there by any exhibit.

Very passable business was realised in the show line by travellers who attended Folkestone and Boscombe Carnivals, and Brighton, Southend, Sandown, Sunbury-on-Thames, and Oulton Broad Regattas, all of which attracted phenomenal attendances.

Mme. Della, in private life Mrs. Mabel Webber, formerly of 33, Springfield-lane, Dove Holes, Stockport, and later of Bristol, is invited to communicate with "The Caravanner."

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This Coupon must accompany all Enquiries.

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I shall be glad to hear from you in reply to the queries set forth in the accompanying letter.

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PHOTO FRAMES, 4/6 dozen. **SPECTACLE CASES,** 1/- dozen.
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MATCHLESS NEEDLES, 7/- gross. **CHILD'S WRIST WATCH,** 7/- grs.
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BANGLES, in Case (Marked 10/6) ... ... 4/6 dozen.
SCARF PINS, Good, 1/6 and 2/- dz. **BLACKNIGGER DOLLS,** 10/-dz.
BEST TAPE... ... ... 7/- gross.
SIX APOSTLE SPOONS, Sheffield Make, in case ... 1/10 each.
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NOVELTY, "A LOOK INTO THE FUTURE" ... 2/6 gross.
SALT, PEPPER AND MUSTARD, in Box ... ... 5/- dozen.
FULL SUITE, in Box (Marked 2/6), 2/6 doz. **NOTE BOOKS,** 7/- grs.
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TOILET SOAP, 2/- dozen tablets. **PIPES,** 4/- and 6/- dozen.
GENUINE GILLETTE U.S.A. BLADES, Packet of Ten Blades, 3/2.
LOVELY METAL CHAIN PURSES ... ... 9/- dozen.
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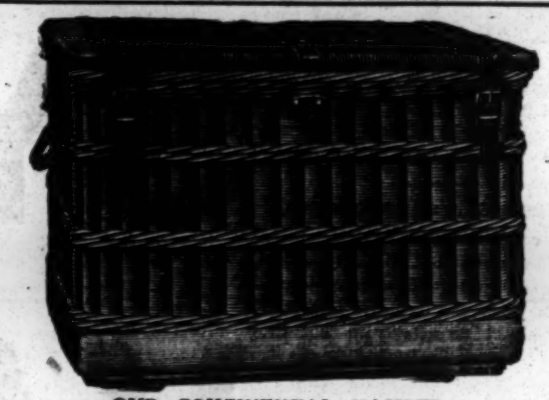

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FOOTLIGHT FLASHES.

"RICH NUMBERS."

Charlie Rich notifies us of the success of Feldman numbers in "Three Bags Full" company "Eating Rice in China," "Say It With a Ukulele," "Oh! Sister, Ain't that Hot?" and "I'm Sitting Pretty" are mentioned. The last named is an exceptional winner as worked by Gracie Gallimore and the "Get Rich Quick" Girls.

SUCCESSFUL HARMONISING.

Some combinations which attempt to harmonise seem to overlook the important fact that good balance, blend, tune and style are essential factors if success would be attained. The St. Bernard Octette, in Walter Bentley's fine production, "The Barnstormers," provide an object lesson to all who would harmonise successfully. The "Monks" give delightful effect to "Roll Along, Missouri," and "Maybe," and the whole-hearted applause which follows their efforts is certainly well deserved.

TUCKER.

It is always a keen pleasure to listen to Charlie Tucker's wonderful singing and violin playing. Tucker's act is "something different," and one looks forward to those little artistic touches which seem so simple to Tucker, but which, to the average performer, are difficult if not actually impossible. In "Dancin' Dan" and "Wonder If She's Lonely, too," we have Tucker at his artistic best.

WALSH WIRE.

The Brothers Walsh, who have just introduced that bright new number, "Wee oo la la siv oo play," have wired their thanks for a "very big success." We hear that this number is immensely favoured in Douglas, where copies are selling like hot cakes.

"THE DINKIES."

Violet Nava's clever party, "The Dinkies," are Feldmanising successfully at Minehead. Shelagh O'Neil, the capable pianist and entertainer with the party, tells us that "Dandelions and Daffodils" has been added to the existing Feldman list, and with Jack Gordon and Gordon Grant handling it, proves immensely successful.

FROM SOUTH AFRICA.

A letter to hand from clever Renda Rudd provides yet more evidence of the big hold Feldmanism has got in the colonies. Miss Rudd, writing from the Empire, Johannesburg, says: "Send me all new numbers. My existing Feldman rep., though large, is not large enough for the great demand for Feldmanism here." Miss Rudd says her biggest in a list of Feldman successes is "They Can't Charge Us For That."

STICKING TO IT.

Betty Brayne has an extensive repertoire of our comedy numbers, including "Oh, Gee! Oh, Gosh!" "Oh, Sister, Ain't that Hot?" "Mother Loves Me," and "Don't Do Your Courting Round the Gatepost." She has been working the first-named for some time, and this is what she says of it: "I am enthusiastic over all my songs, but I stick religiously to 'Oh, Gee! Oh, Gosh!' all the time." Miss Brayne will be pleased to know that her good opinion of this song is now shared by the profession and public at large.

SYBIL VANE

Fresh from her success in New York,

Commences her London Season with an ovation for her striking rendition of

A SMILE WILL GO A LONG, LONG WAY

This week: Finsbury Park Empire.

Band Parts of this sure hit now ready, 2/- per set.

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FOOTLIGHT FLASHES.

VERY NICELY INDEED.

Percy J. Cruikshank, the well-known baritone vocalist, says he is doing "very nicely indeed" with "Slave of My Dreams," "Ten Thousand Years From Now," "Call Me and I'll Come to You," and "If It Takes a Thousand Years."

THIRTY WINNERS.

Will Austa, who is concertising at Dunoon, Firth of Clyde, sends us a list of thirty numbers—"all winners"—which are regularly featured by the party.

POPULAR "REBELS."

The "Rebels" C.P., Mona Helene advises us, are, like all others, scoring heavily with Feldman numbers. Miss Helene's own list of winners includes "Don't Take Advantage of My Good Nature," "I Want 'Em Wild, Weak, Warm and Willing," "Oh! Sister, Ain't That Hot?" "Oh Gee, Oh Gosh," "Oh, Dear," and "Mother Loves Me."

DUPLICATING.

Child's Brothers, direct from their great success in "London Calling," are repeating that success in their new act just commenced. In this act the boys make a real big feature of "If I Can't Sing About My Mammy" and "I Want 'Em Wild, Weak, Warm and Willing."

A GOOD "BILLET."

In their comedy sketch, "Billeted," Emerald and Dupre put over "Won't You While Away a Little While With Me?" and "If They're Irish Bring 'Em All In," and register quite a big hit in the process.

THE HEBREW-IRISH REVUE.

"Pledges," described as above, makes a feature of "If They're Irish, Bring 'Em All In." Ivy Grant is the vocal medium, and she gives a characteristic rendering of the song.

"EMBASSY GIRLS."

Bessie Leslie's "Embassy Girls" put some pep into their working of "Bebe" and get well repaid in applause for their sparkling work.

HER BIG THREE.

Violet Trevenyon is consistently successful in her big three favourite numbers, "Oh, Dear," "What Makes a Business Man Tired," and "You Left Me Out in the Rain."

WE HEAR—

That the Martinis, those expert ballroom dancers, consider "I'm Just Wild About Harry" one of the best dance tunes ever penned.

That Alice Craven never went better in any song than in "I Ain't Never Had Nobody Crazy Over Me."

That Daisy Dormer thinks "California, Here I Come" will prove a second "Tennessee" for her.

That those clever juvenile jesters the Two Babs, are still building up success with our "Spearmint" and "Water Melon" songs.

That Freddie Miller is finding his Rhyl season a real season of success thanks to his great songs and his clever manipulation of them.

That Freddie's songs are Feldman songs.

That the titles thereof are "Turned Up," "Oh Gee, Oh Gosh," "Say I While Dancing," "A Smile Will Go a Long, Long Way," and "If I Can't Sing About My Mammy."

Feldmanise and Make Your Act Live.

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